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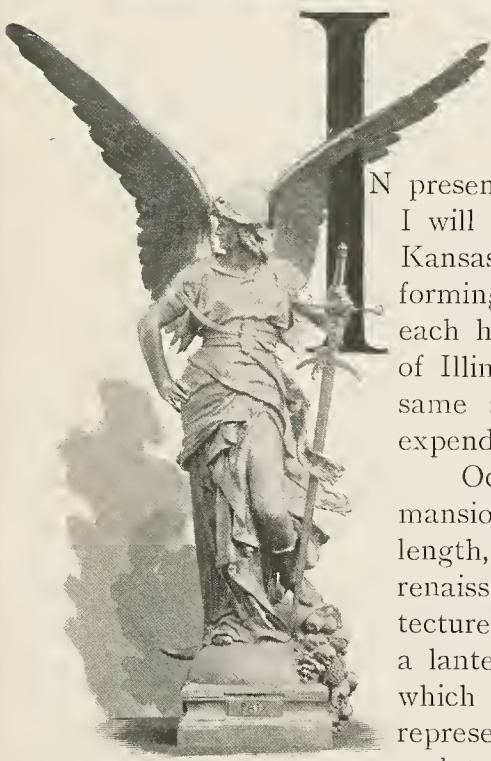
Bancroft, Hubert Howe

The book of the fair,



## CHAPTER THE TWENTY-THIRD

### STATE EXHIBITS

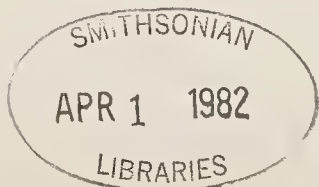


N presenting to the reader the sectional exhibits of the west and those of the Pacific slope, I will begin with the state of Illinois, whose elaborate display, together with those of Iowa, Kansas, California, Washington, Idaho, and others is among the features of the Exposition, forming, as it were, a fair within a fair, though on a minor scale as compared with what each has to show in the main departments. Of all the state buildings and exhibits those of Illinois are by far the largest, with a floor space of more than three acres, or about the same as in the Woman's building adjacent, costing, moreover, nearly twice the amount expended on the latter.

Occupying one of the choicest sites in the northern portion of the grounds, the Illinois mansion is a cruciform structure, its longer axial line 450 and its shorter axis 285 feet in length, with an average width of nearly 100 feet. The design is suggestive of the Italian renaissance; but with certain points of accentuation that belong to no special order of architecture. From the spot where the arms of the cross intersect, a galleried dome, capped by a lantern, rises some 240 feet above the floor, altogether too lofty and narrow for the building which it surmounts. Above the principal entrance-way is a figure with outstretched arms representing "Illinois Welcoming the Nations," and among other themes expressed in sculptural art are "The Birth of Chicago," "Education," and "La Salle and Companions."

Within is a wide longitudinal nave dividing the exposition sections, with apartments for the governor and his suite, and the state and women's board; in the eastern portion is an elaborate school exhibit; in a memorial chamber on the north, an historic collection from the state capitol, and the western division is devoted to agriculture, horticulture, floriculture, forestry, archæology, and the contributions of the Fish commission and the Geological survey.

The agricultural display is mainly from the state college of Agriculture in conjunction with the government experimental station at Champaign, and was prepared by Professor Morrow, dean of the former. Back from the gallery was erected an ornamental pavilion, in which is a collection of grass seeds, its walls, roof, and ceiling covered with grains and grasses. Near by, in glass jars containing 3,600 specimens and several hundred varieties, are grouped in three sections the principal cereals of Illinois, the ceiling of each, with its supporting pillars, decorated in the grain which it contains. On a mural panel, with framework of yellow corn, is depicted a model prairie farm, its buildings and picket fence, its live-stock and poultry, growing crops and fallow fields, all fashioned of native grains and grasses, and draped with a grass curtain held by a rope and tassels of







ILLINOIS BUILDING FROM THE NORTH LAGOON





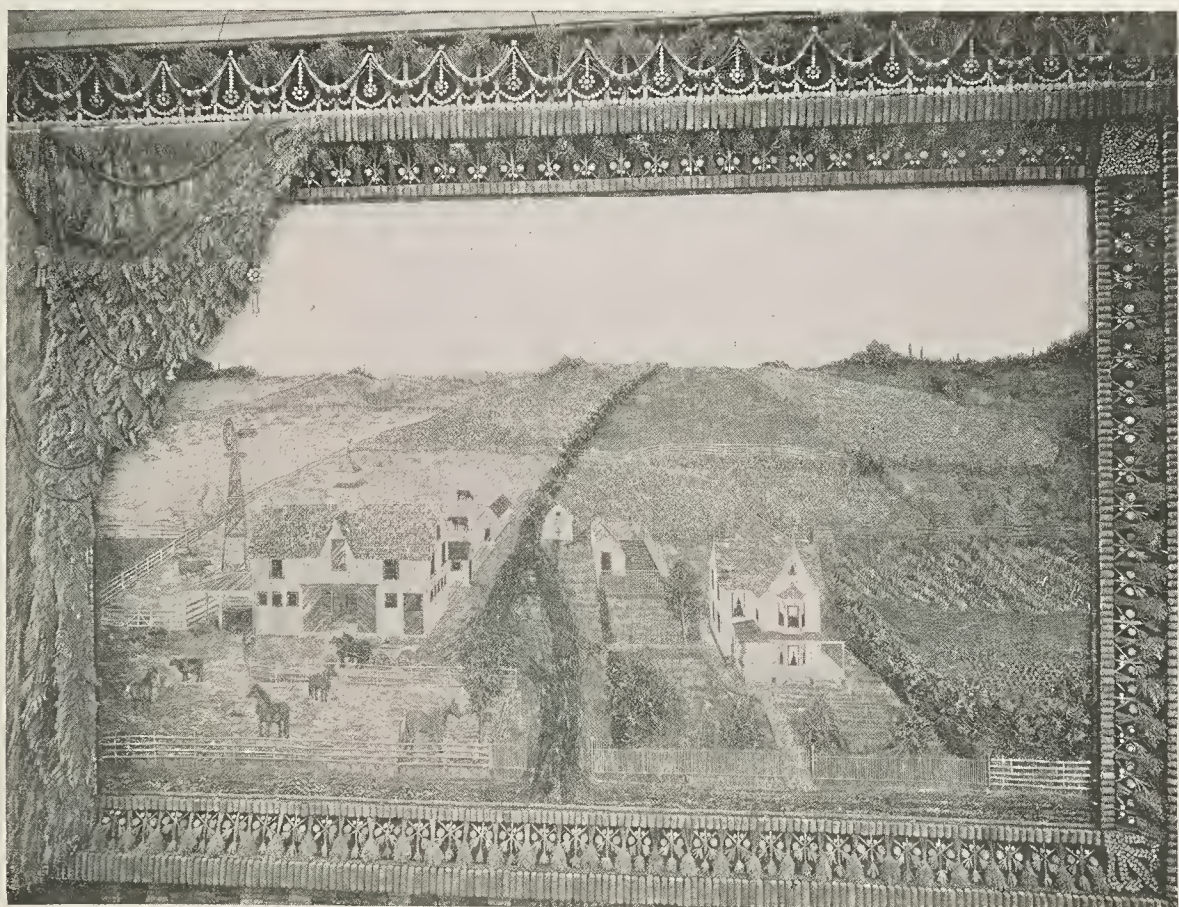
ONE OF THE ENTRANCES

In the geological section are pyramids of coal and boulders of granite, limestone, and sandstone, with glacial rock and gravel, glass-sand, fire-clay, and kaolin. Elsewhere is a pyramid of tiles, terra-cotta moldings, and other articles, more than twenty feet square at the base and embellished with floral designs. This is exhibited by the Illinois Brick and Tilemakers' association, and is not only a specimen of ceramic art, but represents an important branch of industry, affording employment to 85,000 operatives. The archaeological collection is from the state museum, and contains many specimens relating to the stone age, gathered from Indian mounds, with others in tribal groupings and arranged with reference to age and utility.

In a projecting space on the northern side of the building are war relics from the state-house at Springfield, with articles of historic interest relating to those to whom was intrusted the safe-keeping of the union. Here are the battle flags of nearly all the Illinois regiments, 155 in number, enrolled for their country's service. Many are rent with shot and shell, and not a few are stained with blood, among them the one that Sergeant Riley bore, and for which he laid down his life

corn. A miniature car, filled each day with different grains, shows how cereals are brought to market and sorted according to grades.

An interesting group from the experimental station is that which demonstrates how forest and fruit trees can be cultivated, cross sections showing their growth in periods of five years, and lateral sections, their grain and fibre. Here also are illustrated the processes of grafting and cross fertilizing, with the treatment of plant diseases and the laboratory equipped for such purposes. Of weeds there is a large collection, and here are arranged all the insects injurious to vegetable life. Horticultural and floricultural specimens are numerous, some in wax and others in their natural state. In a booth formed of interlacing branches of trees is the state display of forestry, rustic benches showing segments cut in various directions, transverse, radial, and oblique. Near the central rotunda is a grotto of artificial rocks, with stalagmites and stalactites, cascades, waterfalls, and rustic bridge. In the pools below are the food and other fish contributed by the commission, including carp, perch, pike, and catfish; black and rock bass; dog-fish, sunfish, buffalo fish, and others in several varieties. Gold-fish, red white and black, occupy a separate pond, and within the grotto are illustrated methods of hatching and propagation.



A MODEL ILLINOIS FARM DEPICTED IN GRAINS AND GRASSES





SIDE VIEW OF ILLINOIS BUILDING



at Ringgold gap. By Sergeant Hunter of Grant's old regiment, the Twenty-first Illinois, are shown the colors which he carried to the front. Here also are the saddle and bridle of General Logan, and the wooden leg of Santa Anna, captured by the Fourth Illinois. Of Lincoln and Grant there are many things to remind us, including the table-cloth used at the wedding breakfast of the former, the dresses worn by his wife on state occasions, and that which she wore at the theatre on the night of her husband's assassination. There is the saddle used by Grant and the lantern which he carried as a part of his outfit, with photographs pertaining to both these central figures of the civil war.

Here and elsewhere are many curiosities gathered from various sections of the state, among them the first bell whose notes were heard in the Mississippi valley, cast, as appears from inscriptions, at Rochelle in 1741, and presented by Louis XV to the mission church at Kaskaskia. Of scenes characteristic of this ancient settlement there are many photographs, including one of the hotel where a banquet was given to Lafayette in 1828. The mantel itself is shown which spanned the capacious fireplace of the dining-room, somewhat the worse for wear after its century and a half of existence. There is a view of the building in which the earlier state legislatures convened, the first brick structure erected west of the Alleghany mountains, with materials brought in boats from Pittsburg. From the grandson of Pierre Minard, the first lieutenant-governor of the state, are some of the articles imported from France to furnish his family mansion—a pier glass, mahogany sideboard, and bedstead with carved posts and canvas canopy. Near by is the table on which Elias Kent drafted the original constitution of Illinois.

The eastern half of the building is almost entirely occupied by the educational exhibits and those of the woman's board. First is the kindergarten display in a cheerful apartment adjoining the vestibule, the children trained under the Froebel system occupying the room for the first three months of the Fair, and then giving place to those of the Chicago association, under whose care are more than a score of free kindergartens in various portions of the city, all supported by voluntary contributions. Then come the public school exhibits, beginning with a model school-room, supplied with the latest inventions in

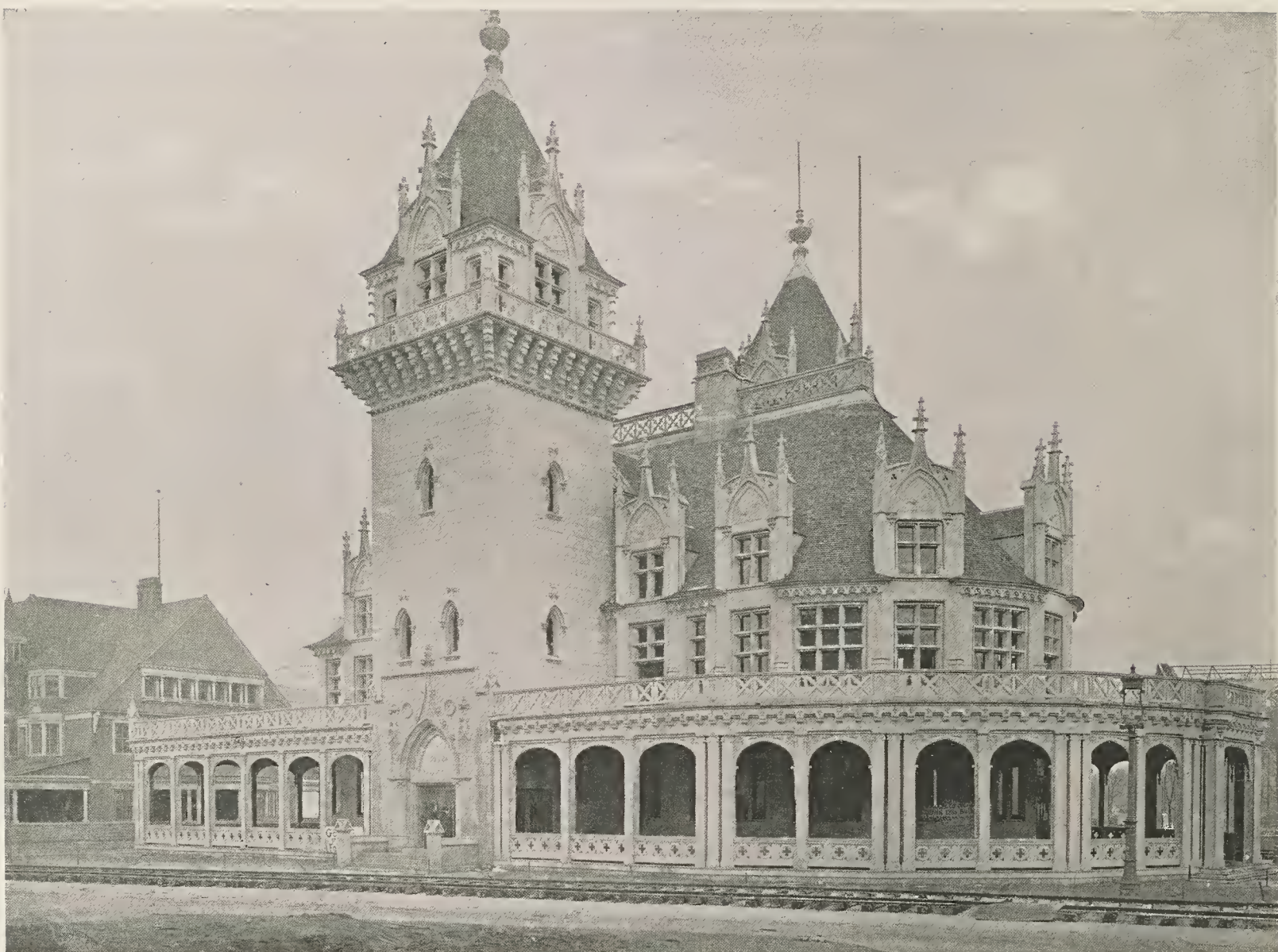
the way of furniture and apparatus, including instruments for the demonstration of problems in chemistry and physics. Next are those of the country schools, the graded schools, and the high schools, all arranged in logical sequence and with numerous samples of work. So with the normal schools in an adjoining section, the specimens shown in cases and grouped according to subjects.

But the feature in this department is the elaborate display of the state university, in connection with which are those of the experimental station and the laboratory of natural history. The educational exhibits proper were arranged by T. J. Burrill, one of the regents, in conjunction with E. E. Chester, state commissioner on education. The literary division is under charge of F. F. Fredericks, and there is also shown the work of the school of art and design. A bacteriological group, with the results of scientific investigations and the instruments used for the purpose, was prepared by Doctor Burrill, a man of more than national repute. By Professor Forbes were arranged the collections in natural history, among which are 300 mounted specimens of birds, including all that are native to Illinois. Many branches of physics and natural science are here represented;



GROTTO, WITH RUSTIC BRIDGE





INDIANA'S PAVILION



C. STUDEBAKER

and there are cases filled with samples and models relating to various branches of engineering, while architecture and mineralogy also find expression, the latter in long rows of labelled crucibles, with the tests for which they were used.

Woman has played well her part in connection with the state exhibit, contributing or gathering many of the most valuable collections, and using to excellent advantage the \$80,000—one-tenth of the entire appropriation—devoted to a representation of the arts and industries of Illinois women. A board was organized, with committees on domestic science, on historic and scientific collections, on literature, on educational, charitable, and professional work, and on art in all its branches, fine, practical, and decorative, musical and dramatic. Thus were culled the choicest specimens of woman's achievement in all the wide sphere of her labors and influence. The exhibits in domestic science, pertaining chiefly to the kitchen, dining-room, and pantry were housed in the Woman's building, where all such contributions are grouped. Of the historic and personal relics, and the articles displayed in the educational sections, and even in the scientific departments of the university, not a few are the offerings of women.

In the library, tastefully equipped and with decorated walls and frieze, are several hundred volumes from the pen of Illinois women, the oldest among them, entitled *Early Engagements*, written by Sarah Marshall Hayden in 1841. Next to this in point of age is *Wau Bun*, a story of early days in the northwest by Mrs John H. Kinzie, published in New York in 1856. There are also many rare and valuable works, with an abundance of newspapers and magazines. By one of the committees a report was published giving, among other information, the number of women wage-earners, of teachers, and of those who are caring for the sick, the poor, the aged, and the defective classes.

The art display includes statuary, paintings in oil and water colors, etchings, and pastels, an entire wall being hung with the collections of the palette club. Of ceramic art and decorative needlework there are many excellent specimens; but as to what has been accomplished by women in the way of decoration, the best examples are in the reception parlor, with its silken hangings of deep olive hue, designed and woven by women, its panelled frieze with allegorical and other paintings by female artists, and its arabesque designs for the





OHIO'S TEMPLE



arches above the windows. The furniture is of itself a work of art, the handsome mantel of carved maple, the old arm-chairs, clock-cases, and escritaires all fashioned by feminine hands.

Thus it will be seen that in the home of Illinois are reproduced in miniature the main departments of the Fair, in all of which the state was largely represented, the local exhibition forming a complete and well ordered display of her resources, industries, and arts, with all that pertains to the social life of this cultured and prosperous community. No wonder that her people were proud of their fair, of the city which contains it, and of the part which the state has played in contributing to the general effect. Especially was this apparent on days of public celebration, on dedication day, Illinois day, and above all on Chicago day; for on such occasions her citizens unite as the members of a single family, and for a single purpose.



RINGING THE LIBERTY BELL ON OHIO DAY

The building was dedicated on the 18th of May, with the usual exercises held on the plaza in front. On Illinois day, the 24th of August, nearly 300,000 people gathered on the grounds, the largest attendance to that date with the single exception of the 4th of July. Among them were many farmers from the prairie state, here assembled for a few days of sight-seeing, probably the hardest days' work of their lives. The edifice was profusely decorated with flags and streamers, the balconies draped in red, white, and blue, and the interior redolent with floral tributes. There were the usual speech-making, feasting, fireworks, and reception; but the feature of the celebration was the parade of state soldiery, who, marching to the grounds from their encampment at Windsor park, headed by the governor and his staff, passed in divisions some 5,000 strong the reviewing stand erected in front of the building.

But it was for Chicago day that the people of Illinois, and especially its metropolis, reserved their strength, and this was in truth a celebration such as never before was recorded in the annals of international expositions. The date selected was the 9th of October, when in a single night, just twenty-two years before, the city was swept out of existence, now resurrected in tenfold glory, and with the crowning glory of its Fair. The city was crowded with visitors, each incoming train increasing their number, so that on the eve of the great occasion at least 1,000,000 strangers were housed within her gates. But not all were housed; for many there



were with well filled purses who, finding no place to sleep, were compelled to walk the streets, to seek shelter in doorways, unfinished buildings, restaurants, or wherever they could find a resting place.

The morning of the 9th was an ideal autumn day, radiant and bright, the soft, warm breeze of Indian summer caressing with velvet touch the myriads of banners that almost hid from view the towering structures of the midcontinent metropolis. The city was early astir, and all were hastening toward a common goal—the gates of Jackson park. Throughout the entire day, and far into the night, railroads and steamboats were packed to their utmost capacity. The street-cars running to the park were wedged together for scores of blocks, awaiting a chance to move, and on none of them was there a spare inch of seating or standing room, men and women perching on the roofs, crowding on the platform, on the foot-boards, or wherever they could find a foothold. As recorded by the superintendent of admissions 761,942 persons entered the grounds, against 275,000 and 397,000 as the highest figures respectively for the Philadelphia and Paris expositions. For once it must be

confessed that Jackson park was crowded, and the means of communication all insufficient for this unwieldy throng.

The Fair was profusely decorated, and especially the mansion of Illinois, though other state buildings donned their festal robes, the associated boards keeping open house, and in the name of Chicago extending to all a hearty welcome. As to the exercises they were but incidents of the day, the feature of which was the vast, surging multitude assembled in honor of the fête, to bid all hail to a city that many remembered as a black, charred ruin, the commiseration of the world, of which now its Fair was the wonder. At noon the Exposition flag was unfurled in the court of honor above the liberty bell, whose tones



MICHIGAN'S HEADQUARTERS

were presently heard afar in the grounds. Then was presented to its mayor the original deed to the site of Chicago, transferred to the government by the chief of the Pottawattomies. A procession of school children followed, representing various states and cities, a drill of the Chicago hussars, with music and further bell-ringing by the representatives of many nations concluding the programme of the day.

At night there was a procession of floats, at the head of which, one drawn by fourteen coal-black horses contained a female figure, led with silken cords by two other figures, typical of love and liberty. The former was radiant with spangles, on her head a phoenix with outstretched wings, and on her breast, the words "I Will," the motto of the Chicagonese. Elsewhere on the float young women in classic garb, beneath which, let us hope, they wore some warmer and less transparent clothing, represented science, literature, music, and art. Near the central group were a stand of colors and the national coat-of-arms, and around the base of the superstructure were grouped the flags of all nations, beneath it children in Grecian costume, each with a coat-of-arms, symbolic of the forty-four states of the union. The "I Will" float was followed by one named "Chicago in 1812," the date of the Fort Dearborn massacre. Then came "Chicago in War," with others allegorical of "Peace" and "Chicago Prostrate," the latter accompanied by an engine used at the great fire of 1871. At this point the crowd broke in on the procession; for now the display of fireworks was at hand, the remaining floats, those of "Commerce," "Columbus at the Court of Isabella and Ferdinand," and others belonging to foreign participants being excluded from the pageant.

On the morning of the 10th the earlier visitors to Jackson park found there a number who had tarried all night on the grounds, not from choice it is presumed, but to avoid the crush which cost the lives of several



and injured not a few. Far into the morning hours the main avenues leading from the Fair were thronged with serried lines of vehicles in every form, from a four-in-hand to a butcher's cart, bearing homeward their loads of weary sight-seers; yet on this and the following day the attendance for each was more than a third of a million, the largest recorded except for the Chicago celebration. Thus did the people of many states and nations do honor to the city and its fair.



WISCONSIN BUILDING

white oak highly polished, its floors laid in mosaic or encaustic tiling, and among its decorative features are female figures symbolic of agriculture, education, and the Indiana maiden. On the northern side are parlors and reception chambers finished in sycamore and locust. Above are reading rooms, supplied with state papers and the works of native authors, prominent among the latter being several editions of *Ben Hur* and the poems of James Whitcomb Riley. Black walnut and curly maple are mainly used in these portions of the building, the larger rooms containing fireplaces in which Bedford stone is the chief material.

Apart from the building and its furniture Indiana has no individual display, except in the fine and decorative arts, and these intended rather as a portion of the equipment than as exhibits. Among them are several landscapes by native artists, with portraits of prominent men, while in one of the reception rooms is a collection of painted chinaware, the handiwork of the late wife of ex-President Harrison. But even artistic and literary themes are here but slightly represented; for the home of Indiana is intended merely as a pleasant rendezvous and place of entertainment for visitors from that state and those whom they choose to invite.

Dedication day fell on the 15th of June, the feature of the occasion being an impromptu speech from Benjamin Harrison. By B. F. Havens, executive commissioner, the keys were delivered to Clement Studebaker, president of the state board, the former pointing to the portraits of those whose names were linked with the history of the commonwealth, and the latter referring briefly to the tasteful structure now to be opened to the sons and daughters of Indiana. By Governor Matthews the building was dedicated to the youth of the state, and as a member of the woman's board, Mrs Virginia C. Meredith spoke of woman's participation in the Fair. Then J. L. Campbell called attention to the resources and industries of Indiana, one of the largest cereal producing sections of the republic. As to her representation at the Fair, he claimed for his state a foremost rank among the manufactures and educational exhibits, while the most massive exhibit of all was in Chicago's museum of art, constructed entirely of Indiana limestone. After some further exercises, varied with music, a reception in the assembly room brought to a close the celebration of the day.

Of the \$150,000 appropriated by the legislature of Ohio, some \$35,000 was used for the state building, which is of colonial pattern, its main entrance on the east, in the form of a semi-circular colonnaded porch, extending to the upper story. The wood work and tiling are all of native materials, the red tiles used for the roof being a contribution from New Philadelphia. Windows of stained glass bear the names of such men as Chase, Grant, Sheridan, and Sherman, while near the main entrance is a monument surmounted by a graceful figure, symbolic of Ohio, below which upon sub-pedestals are statues of those whom state and nation love to honor. Opening from the main lobby are parlors and committee rooms, and in the centre is a hall decorated

In common with many others, the Indiana building is devoted solely to official and social purposes. It is plainly but neatly built and furnished, the wood, glass, tiling, and stone work forming exhibits of the natural products of the state. Of French-Gothic design, its cathedral windows, its towers and gables, with the spires at either end, give to it the aspect of a chateau of moderate dimensions. The foundation story is of graystone, around which is a broad veranda, simply but tastefully embellished, and over the dormer windows are coats-of-arms in bas-relief. At all points of the compass are entrances leading into tiled hall-ways, one of them opening into a large semi-circular assembly room, connected with corridors by arches ornamented with Gothic fret-work. This chamber, occupying the entire southern section, is finished in



A. L. SMITH



with buckeyes molded in stucco, the coat-of-arms worked in stained glass appearing above its spacious fireplace. Back of the hall is an open court, one of the enclosing wings containing the quarters of the bureau of information, and another a parlor for men, with writing and smoking rooms. On the second floor of the two wings are the assembly hall and a chamber for press correspondents.

Among the portraits displayed in the Ohio building is that of General Sherman, from the brush of Mrs. Ellen Elizabeth King, copied by special request from one in possession of the war department.

It represents the great soldier in full uniform and wearing the insignia of the army of Tennessee and the military division of the Mississippi, the latter including the badges of several corps of which he was the commander.

Though less demonstrative than other states Ohio was not without special days of celebration. In June a reception was tendered to ex-President Harrison, informal but attended by several thousand people. Governor McKinley also received an ovation; and on Ohio day, the 15th of September, the chief executive and his staff were received by the director-general in front of the Administration building, where there was ringing of the liberty bell by the governor, with other exercises that need not here be described.

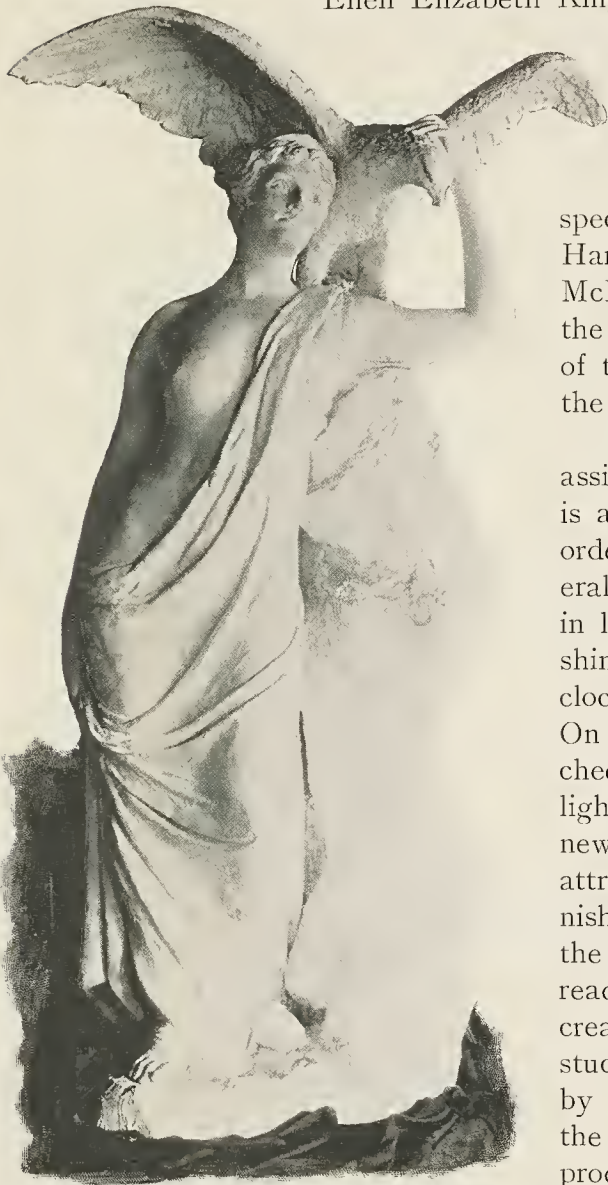
For Michigan's home, adjoining that of Ohio, a choice location was assigned, west of the Art palace and fronting on two of the boulevards. It is a spacious edifice, with broad verandas on each of its sides, of no special order of architecture, but pleasing in general effect, with framework of pine colored in light gray, dormer windows, and lofty shingled roof, above which a balconied clock-tower rises to a height of 130 feet. On the first floor is the main hall, a bright and cheerful apartment when illumined by electric lights, with bureau of information, check rooms, news-stands and other accommodations. But more attractive apartments are those finished and furnished by Saginaw, Muskegon, and Grand Rapids, the two first in the form of men's reception and reading rooms. The ladies' parlor, the special creation of the latter, is tastefully decorated in stucco and hung with beautiful tapestries designed by the women of that city, while in its furniture the leading factories present their finest products. From Grand Rapids also comes the carved marble mantel in the main corridor, 50 feet in width, the floor, together with those of

the minor passages, being paved with Michigan tiling.

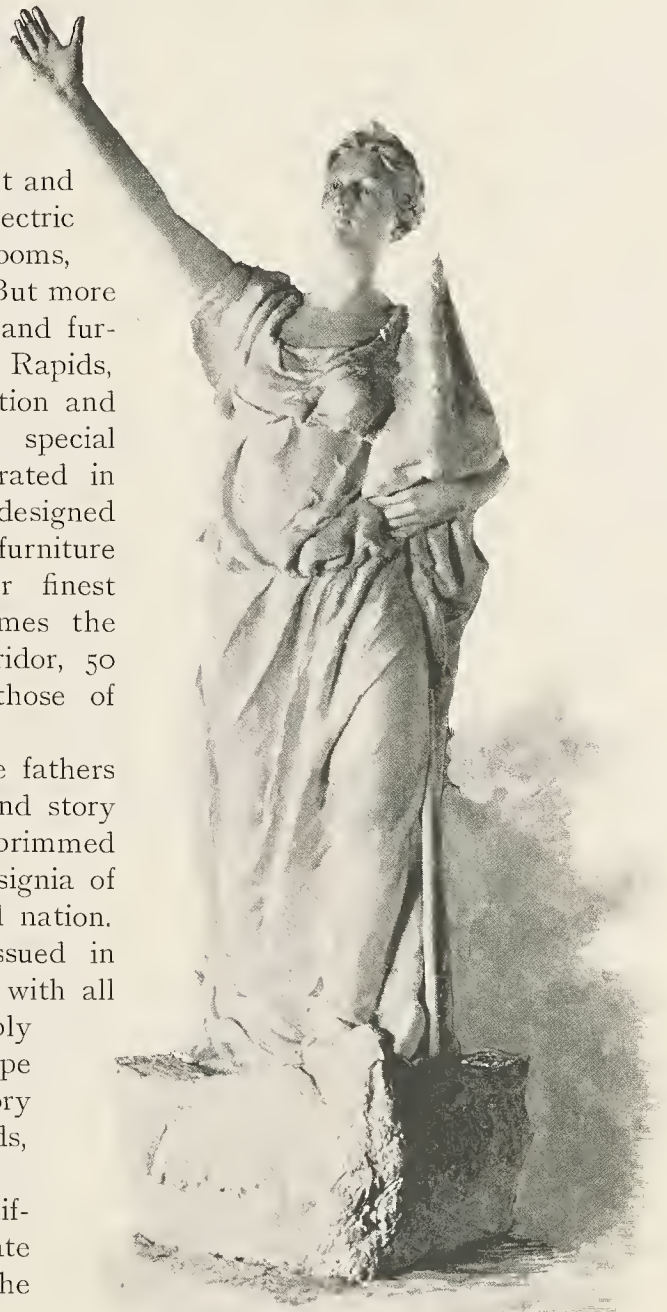
In the central corridor is a marble bust of Governor Cass, one of the fathers of the northwest, and at the head of the stairway leading thence to the second story is a portrait of General Custer, attired in nondescript costume, with broad-brimmed hat, sailor shirt, army blouse, and red necktie, loosely covered by the insignia of his rank. Here also are other famous characters in the annals of state and nation. In the room reserved for the press is the last copy of every paper issued in Michigan on the 30th of April, the day before the opening of the Fair, with all subsequent issues printed during its progress. On this floor is an assembly room for social, musical, and religious gatherings, in which is a handsome pipe organ constructed by a Detroit firm. Across the corridor is the natural history collection from the state university, consisting of mounted deer, bears, birds, reptiles, and other specimens of Michigan fauna, past and present.

Michigan day fell on the 13th of September; but as the exercises differed but little from those already described, it is unnecessary here to relate them. Of this and other state celebrations brief mention is made under the heading of World's Fair Miscellany.

Wisconsin's building, with its high, abrupt roofs, turrets, and dormer windows, its body of pressed brick and brown sandstone, resembles rather the home of one of her substantial citizens than a structure intended for public use. Standing on a semi-circular plat of ground, its main front near the lagoon, with Michigan, Indiana, and Ohio for immediate neighbors, it differs from most of the others in that no staff is used in its construction, all the materials being of



THE GENIUS OF WISCONSIN.  
BY NELLIE MEARS



FORWARD. BY JEAN POND MINER





MINNESOTA BUILDING

"Forward," Jean Pond Miner, a Wisconsin sculptress, has taken the theme for a marble group executed with singular delicacy and yet with sufficient boldness. In the prow of a boat stands a female figure, one hand uplifted, the other grasping an American flag, the pose suggestive of eager expectation and strength of will. The drapery seems to be carried backward by the wind, as if the craft were approaching land, the eagle which stands on the bow of the boat being recognized as the famous bird, Old Abe, which accompanied its regiment throughout the civil war. Among other works of note are "The Genius of Wisconsin," a quiet composition in marble by Nellie Mears, also a resident of the badger state. Features which largely partake of the artistic are the three handsome fireplaces on the ground floor, and the carved stairway of white oak leading to the chambers above. Midway is a window of stained Venetian glass, a contribution from the city of Superior, and at the head of the staircase are decorated glass panels overlooking the balcony without. On the second story are the rooms occupied by the state board, of which A. L. Smith is president, with an art loan collection, and the exhibit of the State Historical society, including works by Wisconsin authors and a bibliography of writers either native to the state or those who have made their reputation therein.

Opposite the western annex to the Art palace is the clear-cut, two-story structure, built in the style of the Italian renaissance, which represents the state of Minnesota, its frame of wood, covered with staff, and its roof of Spanish tiling. A square portico, with pillars supporting the balcony, is the architectural feature of the main entrance, within the shadow of which stands the muscular figure of Hiawatha, with martial head-gear of feathers, quiver at his back, and tomahawk in belt, bearing

domestic production. Walls and ceilings are finished in polished oak, cherry, birdseye maple, elm, butternut, birch, and other woods from Chippewa county, the wainscoting of the first floor being especially elaborate. Most of the panelling is also in hardwood, and the reception room or lobby, which occupies the entire ground floor, is paved with tiles made of Wisconsin clay by Wisconsin manufacturers. This chamber is divided into three compartments by spandrels of oak, on one of which is the coat-of-arms. The furniture is chiefly of rattan, of the pattern seen at hotels and summer resorts.

Among the pictures are several loaned by General Fairchild, when minister to Spain, including portraits of Columbus and his descendant, the duke of Veragua, of ex-Senator Doolittle and his wife, and of S. Fillmore Bennett. In the reception rooms for men and women are also works of art.

From the watchword of the state,



HALL AND STAIRWAYS



across the stream the slender form of Minnehaha, as she passes not unwillingly from the wigwam of her father to that of her future husband. This is a contribution from the women and school children of Minneapolis, due largely to the efforts of Mrs H. F. Brown of that city. The statue, fashioned in plaster, is to be cast in marble and placed in the state park, within sound and sight of the falls of Minnehaha.

Within the building is a bureau of information, with postal and other accommodation. In the exhibition hall are mounted cariboo, moose, deer, bear, foxes, and smaller animals, many of them prepared by R. O. Sweeny of Duluth. There are some noble specimens of elk and moose heads, with a collection of game birds and photographs of famous fishing resorts on northern streams. In this section are several Indian curios, some of them reviving memories of the massacres of early days. Opposite the entrance is the main staircase rising



RECEPTION PARLOR

from the rear of the hall, and about midway there is a semi-circular alcove lighted by windows of stained glass. At the head is worked on another window the coat-of-arms and its motto, "L'Etoile du Nord." Most of the decorative effects, however, are produced by sheaves of wheat and timothy, clover and other grasses, with numerous heads of elk protruding from the walls and antlers interlocked in the form of a chandelier.

The general reception hall and the parlors for men and women are handsomely furnished, and especially worthy of note are the mantel and cabinet in the ladies' reception room. In the decorative scheme of the former the central feature is in the shape of a volume inscribed "Songs of Hiawatha," and near it a calumet, or pipe of peace, across which is a hatchet, a block of polished pipestone more than three feet square furnishing the material for the work. In several of the apartments are tastefully frescoed walls, many of the color decorations being the handiwork of women, while the finishing in pine is executed with pleasing effect.

On the eastern shores of the northwest ponds are the buildings of the two Dakotas, Nebraska standing between them. Each has features of the colonial style of architecture, with broad verandas in front, that of the northern commonwealth with columns extended to the upper story, thus forming porch and balcony. The two divisions of this structure are separated by a broad band or frieze between windows in which wheat, the principal staple of North Dakota, is used for the plan of decoration. The main hall, where are the agricultural exhibits, is entered directly through the principal doorway, and here the embellishments are also in grain, the





NORTH DAKOTA BUILDING

While in the mansion of South Dakota her agricultural resources are freely illustrated, most of the exhibits, together with the structure that contains them, are suggestive rather of her wealth as a mining region. The exterior of the building is finished in Yankton cement, and in front is a semi-circular portico and balcony, a large sandstone arch supported by polished pillars of jasper forming the principal entrance. The parlors are on either side, and beyond is the exhibition hall lighted from the dome above the roof. Opening from the galleries are offices and rooms for the use of the state board and press correspondents.

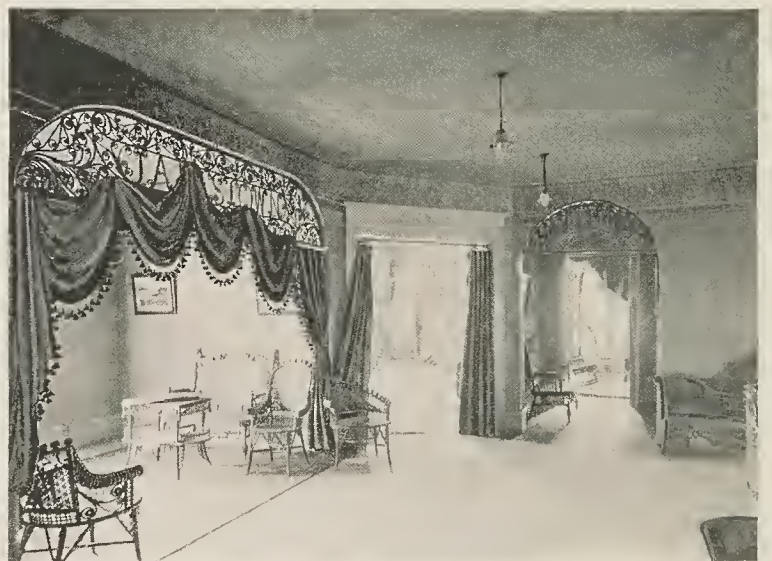
Among the features of the exhibits are a cabinet of fossils and a collection of paintings by women of Yankton, Sioux Falls, and other cities, with specimens of hand-painted china, and photographs of Dakota's artesian wells. Under the dome is a massive pillar of Sioux Falls jasper, upon which is a gilded globe surmounted by an eagle with outstretched wings. Elsewhere is shown a diamond-like mineral capable of cutting glass, with ores of gold, silver, copper, tin, gypsum, and mica. There is also a large assortment of petrifications, and there are cases filled with stalactites and stalagmites from the Cave of the Wind, in Custer county. Among other curiosities is a model of a cottage constructed from minerals gathered from the Black hills, in the vicinity of Custer city. It is about three feet in height, and of Gothic design, sandstone being worked into the foundation, and the tower at the corner capped with gold and silver quartz. Above the second story are quartzes, stalactites, stalagmites, slate, marble, and various ores, the roof being of mica cut into shapes resembling slabs of slate. This is a contribution from the women of Custer city, and not far away is a model of a farm-house, with yard and outhouses, constructed of varieties of wood gathered from many states.

Of Iowa's home at the Fair a portion was in existence long before ground was broken for the Columbian Exposition. This was in the form of a building called The Shelter, erected on a commanding site near the margin of the lake, a spot well known to habitués of Jackson park. It was a substantial edifice, with granite base, slate roof, and conical towers, the addition conforming to the architectural design and giving to the entire structure the aspect of a French chateau, decorated with flags and streamers. Over the southern front appears the word Iowa; on one of the towers are the names of her leading cities, and on another, medallions and bas-reliefs illustrative of the industries and annals of the state, while on the highest point of one of the roofs the figure of a farmer represents perhaps the most prominent of her wealth-producing classes.

Yellow is the prevailing hue of the walls and decorations, symbolic of one of the greatest corn producing states in the union, her crop approximating and at times exceeding 300,000,000 bushels. In the hall, grain, and especially corn, is exclusively used for its decorative scheme; but this is best described in the words of him to whom the work was intrusted. "We have used," he says, "in decorating this room, 1,200 bushels of

grade of wheat known in the market as "No. 1 hard" being worked into many artistic devices, both in the kernel and the sheaf. Varieties of nutritive grasses, to the number of about four-score, are also used in the formation of panels and the depicting of cattle, agricultural machinery, and farm scenes. To the wealth of the state as a producer of wheat further attention is called by a large painting from the brush of Carl Guthertz, representing a farm in the Red River valley.

In the second story are reception parlors and rooms for the members of the press and the state commission. Here are specimens of decorated china and other forms of woman's handicraft. By women also was contributed the old-fashioned cart in which was brought to Pembina the bride of the pioneer settler of North Dakota, attached to it an ox so mounted that he still appears to be dragging his precious burden. Here likewise are moose, deer, and buffalo, all of them in the best style of the taxidermist's art.



INTERIOR VIEW



corn and three and one half car-loads of cereals. The capitals of the columns are worked out in corn shucks and millet heads. From the roof-tree to the walls the ceiling is divided into three sections, the top one being general in design and made of all the field products of the state. The next section has fourteen panels, those on the side ceiling containing figures illustrating the different industries of the state. At each end of the ceiling are panels containing the American eagle and shield worked out in grains, and in the four corners of the ceiling are shields with the device, "Iowa, 1846-1893," worked out on a blue field in white corn and shucks. Where the pillars join the roof is a frieze, with an elaborate scroll-work made of festoons of corn and wheat and millet seeds. In the centre of the hall is a model of the state capitol, made entirely of glass and filled with grain. It is 21 feet high, 23 feet long, and 13 feet wide. Facing the eastern entrance is a heroic group, the centre figure being a woman. It represents Iowa fostering her industries. Grouped around by the pillars are small pavilions and pagodas, on which are displayed the different products of the farm and mine."



SOUTH DAKOTA BUILDING



MINERALS AND GRAINS OF SOUTH DAKOTA



From the rear of the hall-way a broad flight of stairs leads to the assembly and other rooms above, the ground floor of this, the new portion of the building, containing reception parlors, offices, and headquarters for the state board and its committees. Opposite the landing of this stairway is a huge fireplace, upon the mantel of which is the inscription: "IOWA—The affections of her people, like the rivers of her borders, flow to an inseparable union." Passing into the assembly chamber, the visitor finds its walls hung with native works of art, the feminine industries which border upon art being also here displayed. Opening from the hall is a parlor for women, its frieze and panels containing floral and other tasteful designs. For men there are general reception rooms and special



IOWA'S "SHELTER" BY THE LAKE

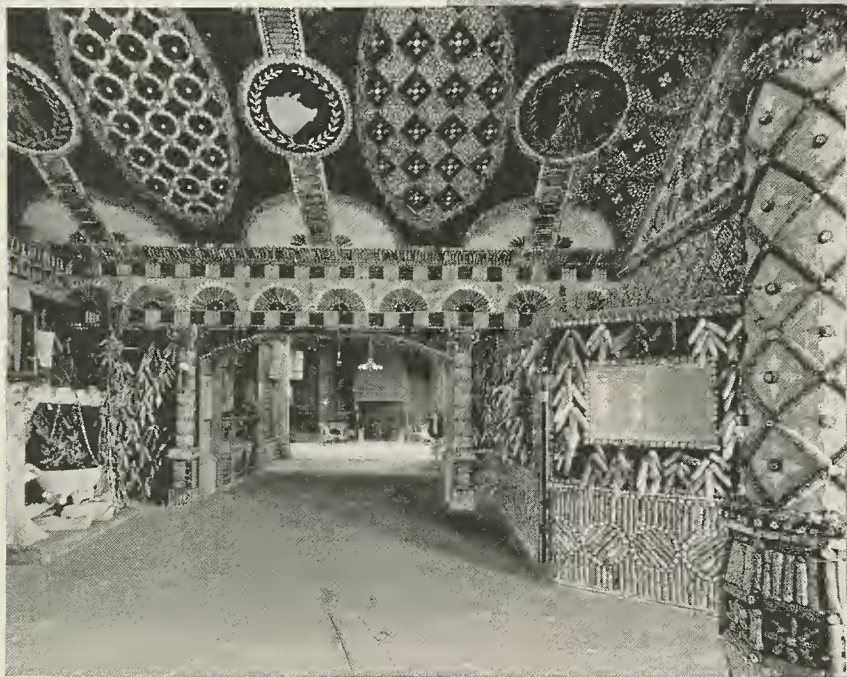
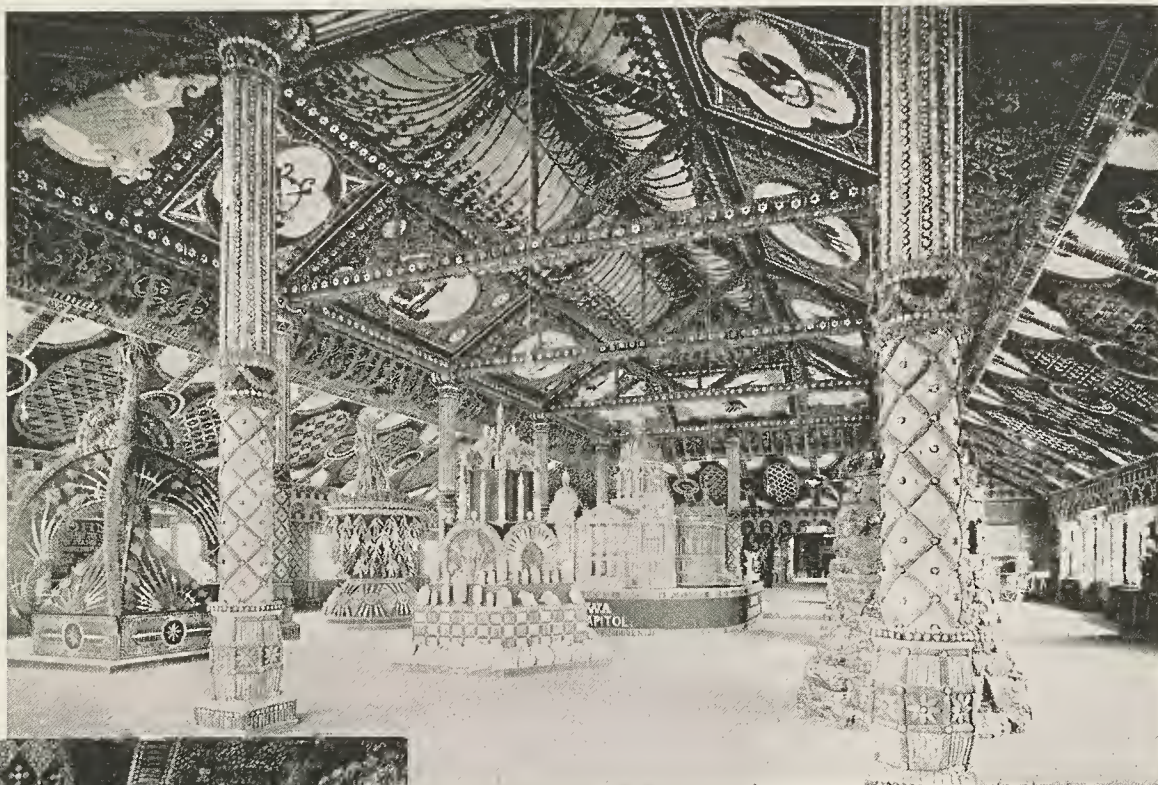
apartments for smoking and writing, while for the press are reserved two handsome chambers, one of them adorned with figures symbolic of the fraternity. Newsboys are shown in eager pursuit of customers; the printer's devil appears, and there are bas-reliefs of shears, paste-pots, and other implements of the craft. In the other chamber are newspapers, desks, and all journalistic equipments, including telegraph service. Finally, connected with the assembly hall is a room in which is installed the exhibit of the State Historical society.

As agriculture is the foundation of Nebraska's wealth, it is fitting that her exposition hall should be well stored with specimens of grain and other products of the soil. These are for the most part arranged by counties, a map of Platte, one of the richest of them being fashioned of wheat, oats, rye, and grass seed. But that which attracts most attention is the exhibit of beet-sugar industries, in which for several years the state has been largely engaged. These are displayed in photographic form, and in the centre of the hall is a pyramid composed of jars in the contents of which are shown the various stages of growth and manufacture, from the seed to the full-grown beet, and from pulp and juice to syrup and granulated sugar. After studying this exhibit, together with the ornamental display of golden grain on wall and frieze, the visitor takes no exception to the mottoes worked in native grasses, "Corn is King," "Sugar is Queen." In rear of the exhibition chamber is a room curtained off from the main floor, in which a woman who claims to be "the greatest butter artist in the world" gives daily exhibitions of her skill in moulding. Here, with paddles, sticks, and other simple implements, she fashions from this plastic material the seal and arms of the state, together with fruits and grains, floral and other designs.

The building itself is of the later colonial style, with massive columns and spacious portico approached by broad flights of steps, and with the seal of Nebraska boldly executed on the architrave. On the ground floor are accommodations for the state board, a post-office, and a parlor for men, a double stairway leading to the rooms above. On the second story are several handsome apartments, with an art exhibit and a collection of all the more prominent newspapers published throughout the state. In one of the rooms, completely furnished by Nebraska women, is a display of decorated china, paintings on plaques, artificial flowers, fancy needlework, and other evidences of feminine skill and taste. The Indian tepee and the buffalo, which also form a portion of the exhibits, are but memories of an age, not many years distant, when Nebraska was still in the grasp of the savage, and when herds of bison roamed over one of the most fertile regions of the west.



"Ad Astra per Aspera" is an ambitious watchword for individual or state, but one that is fully justified in the history of Kansas. In Exposition affairs she has evinced all the typical western vigor, her building itself being among the largest and most attractive on the grounds. It is cruciform in shape, nearly 140 feet in either direction, and of unique and substantial design. A broad arch forms the main entrance, a large, tower-like projection, surmounted by a cupola, forming the point of architectural emphasis. In bas-relief upon

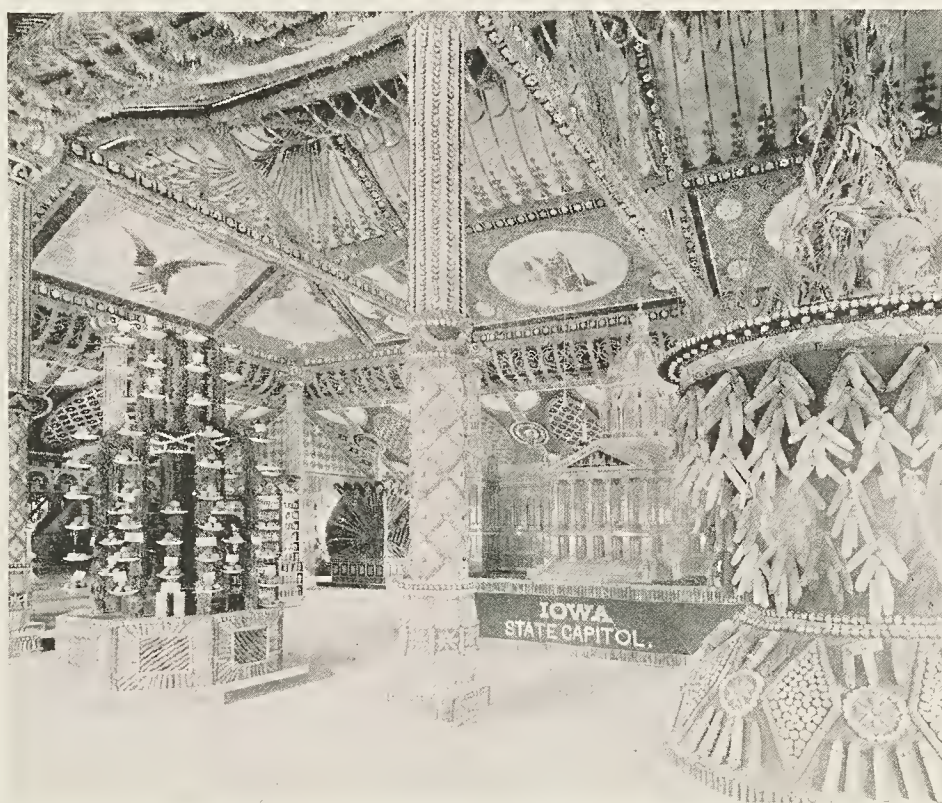


DESIGNS AND DECORATIONS, IOWA BUILDING

the walls of this projection is the seal of the state, with its star-like motto placed within the rim of a medallion, and flanked on either side by seraphim with broad-spread wings. Above the main body of the structure is a glass dome, elliptical in shape and bearing upon its interior surface the watchword of the state in letters of gold wrought on a star-lit sky. On the main floor are sheaves of wheat, stalks of corn, and other native products, the cobs being cut into sections and grains and grasses fashioned into mounds, ornamental cornice work, dados, and wall bases. In another section are arranged the fruits and vegetables of Kansas, all of excellent quality, and especially her apples, beets, and melons.

In the second story the decorative features are mainly the handiwork of women. The exhibition hall is beneath the dome, and around it are parlors neatly furnished and with paintings by local artists. Of the mural decorations the most pleasing are those in which the golden face of the sunflower is repeated, while banners hung upon the walls present sheaves of such grains as are raised to advantage in special localities. One of these chambers was furnished by Jewell county, which claims to excel in production of corn; but here the state flower still asserts itself, even in the carvings of the easy chairs. Elsewhere are special exhibits of woman's industrial art, with one representing the public school system of Kansas.

But the feature of the display, and in truth one of the features of the entire Exposition, is the collection of specimens in natural history, arranged in artistic groups in an annex erected for the purpose. Contributed by the university of Kansas, this collection was mainly gathered and prepared



CEREALS AND FRUITS



by its custodian, Lewis Lindsay Dyche, for several years professor of zoölogy and curator of birds and mammals. To secure these 120 specimens was a ten years' labor of love, and to mount them, even with the aid of skilled assistants, was the task of four additional years, the professor travelling far into the mountainous regions on the northern verge of British Columbia, and elsewhere venturing where never before white man had ventured. Among these groups are many animals which are rapidly becoming extinct—the moose, the elk, the Rocky Mountain sheep, and others of which, a few years hence, not a single specimen will remain alive. An additional value is imparted by the skill of the taxidermist who, in addition to a perfect mastery of his art, is also a naturalist, one who has studied his subjects, not in cages, but in forest lair and on mountain slope, has reproduced them in their natural habitat and with their natural environment, as they crouch or walk or leap, even to the rigid tendons, the swelling muscles, the look of fear or pain or defiance with which they yield their



THE NEBRASKA BUILDING

life. In a word, the Kansas collection is rather an exhibit of animal sculpture than of taxidermy, bringing that science into close relation with plastic art.

In front of the collection is a pair of bull moose, fighting as only moose can fight when each one struggles for the supremacy. Admirably are here portrayed the fury of the combat, the tension of limb, and contraction of muscle, this group holding in taxidermal science the place accorded to Landseer's famous painting of forest monarchs engaged in a duel to the death. Near by are mountain lions quarrelling over the carcass of a deer, and close at hand is a lioness with cubs not larger than kittens. Next is a cluster of foxes, among them a silver fox whose fur is valued at \$150; and then a pair of ocelots or tiger cats, with lynxes in life-like posture. Wolves are tearing at the remains of a buffalo, of which little is left for a group of coyotes awaiting their share of the feast. Three young coyotes are faring better, one having secured the tail of a rabbit, and the others tearing the body apart. Close to the wall is a group of buffalo, one of them, as is claimed, the largest and best mounted specimen on exhibition anywhere in the world.

At the head of a band of elk stands a magnificent Wapiti bull, measuring ten feet nine inches from tip of toe to point of antler, the poise and contour perfectly reproduced, and in the head and face an air of conscious superiority. This was killed in Colorado in 1890, and in common with most of the specimens met his fate at the hands of the professor. In close proximity is a band of antelope of a variety seldom met with in haunts accessible to man, and in a miniature cañon in the background are two grizzly bears, one of them facing the spectator. On a rocky promontory in line with the cañon are ten Rocky Mountain sheep, this by far the best collection extant of a species rapidly becoming extinct. On the topmost crag the leader keeps watch and ward, a veritable king of the big horns, of phenomenal stature but perfect in shape and color. On another peak are Rocky Mountain goats, a ram with six ewes and young bucks, the former standing guard and the others grouped below in realistic attitudes.

But the most imposing group in the collection is a family of seven moose, arranged as though in the swamp lands near the lake of the Woods, where all the animals were killed. At their head is an enormous



bull, a leviathan of his kind, with a measurement of more than nine feet from toe to antler and seven to the top of the withers. On rocky, moss-covered ground near by are caribou, and near the moose are Virginia deer feeding on a grassy slope. Of mule deer there is a herd of nine, in front, a noble buck, and all in natural shape

and posture, as in their mountain home. In addition to these is a score of heads all handsomely mounted, and of smaller animals there is a liberal display, from wolverines to jack-rabbits and prairie dogs. The entire exhibit is arranged in panoramic form, with artificial groundwork, in places twenty feet high, and so constructed as to represent, as far as possible, the natural habitat of all the species.



THE KANSAS BUILDING

to such advantage is due in part to the liberal appropriation of her legislature, largely increased by the subscriptions of counties and individuals, and amounting in all to \$750,000. But here also were the materials for a choice and elaborate display; for in few sections of the republic is there a greater diversity of products, and in few have greater results been achieved in all the more prominent branches of industry.

California's edifice is a reproduction of the mission buildings of her golden age, the era that preceded the age of gold, when Franciscan padres dozed away their harmless lives, and amid peace and plenty ate and drank of the products of the soil planted and garnered by their neophytes. It is a composite design, the exterior resembling those of the Santa Barbara and San Luis Obispo missions, with traces of that which Junipero Serra founded at San Diego, far back in the eighteenth century. Unless it be for the belfries, the central dome, and roof garden, there is little attempt at external decoration, while in the interior the spacious nave and intersecting aisles impart a church-like aspect, and also afford ample room for exhibits. Erected as it is on one of the choicest locations in the park, this antique structure, with its massive walls of adobe and roof of Spanish tiles, is one of the landmarks of the Fair; but while not without elements of the picturesque, it would seem that a more appropriate design could have been selected for the display of mineral specimens, of fruits and cereals fresh gathered from the rich soil of the golden state.

As to the decorative scheme may first be mentioned the seal of the commonwealth above the principal

Turning to the exhibits of the Pacific states may first be mentioned those of California, which in her own, as in the main departments of the Fair, is represented as befits this enterprising and ambitious commonwealth of the furthest west. Of her contributions to the latter, and especially to the Mining, Agricultural and Horticultural divisions, sufficient mention has been made, and many of these are duplicated, or rather supplemented, in her home at Jackson park. That the state appears



A SUNFLOWER ROOM



entrance-way, and on either side an inscription referring to the admission of California into the union. Within the portal is a colossal statue of California, with girdle of gold, bearing in her right hand the olive branch of peace, and at her feet a cornucopia filled with fruits. In the southern gallery a large canvas illustrates the process of placer mining in pioneer days, and this is flanked by models of primitive mining implements, wrought in pine cones and cedar. Opposite is depicted a farming scene, adjoining which are farm products and utensils, other paintings in the northern gallery and elsewhere representing the flora of the state and her production of wine. Thus are symbolized the several industrial eras; first the mining era which succeeded the pastoral age; then agriculture which gradually supplanted mining as the leading industry, this in turn giving place to horticulture and the making of wine. The balustrade which encircles the rotunda on the second floor



GROUP OF BUFFALO, KANSAS EXHIBIT

is adorned with branches of oak, manzanita, and pine, from which depend mosses and ferns, the posts extending thence to the summit of the dome wreathed with the foliage of palms. Pendent from arches and beams are baskets filled with semi-tropical plants.

In connection with the decorative features may also be mentioned the eschscholtzia and wild flower rooms, adjoining each other in the gallery and separated only by portières, one of them made of sixteenth century cloth, bordered with poppies and with fringe of gold. In the eschscholtzia chamber, so-called after the plant which bears the name of Eschscholtz, the botanist, the design is everywhere suggestive of the wild poppy, the flower of California. The decorations are in white and gold, and the canvas ceiling is stretched on frames and adorned with wreaths and garlands of poppies, in the centre of each being name of one of the counties. On the horizontal portion of the ceiling is a panel representing a comely damsel, ruddy of hue and with flowing auburn tresses, scattering the golden poppy broadcast over the land. In the wild flower room, the floral wealth of the state is depicted in a number of water colors executed by Mrs Marianne Matthieu, a San Franciscan artist. The walls and ceiling are draped in olive-green silk, and of the same color are the draperies of brocaded satin fringed with gold. Pressed flowers are displayed in a cabinet, and ferns on a pedestal of marble and in a vase set on a rustic stand, a handsome specimen of ceramic art.

Unlike the majority of the state edifices, California's domicile is not merely a club-house or place of rest and social intercourse for visitors, stored with historic and personal relics. While serving for these and other purposes, it is also an exposition building, and if, as I have said, some of its exhibits are duplicates, they are





AMERICAN LIONESS AND FAMILY

such as will bear duplication; for here is represented a state which ranks among the foremost of the sisterhood in the production of cereals and fruits, supplying, since 1848, more than two-thirds of the total yield of gold, and with manufacturing and other industries yet almost in their infancy, but capable of infinite development.

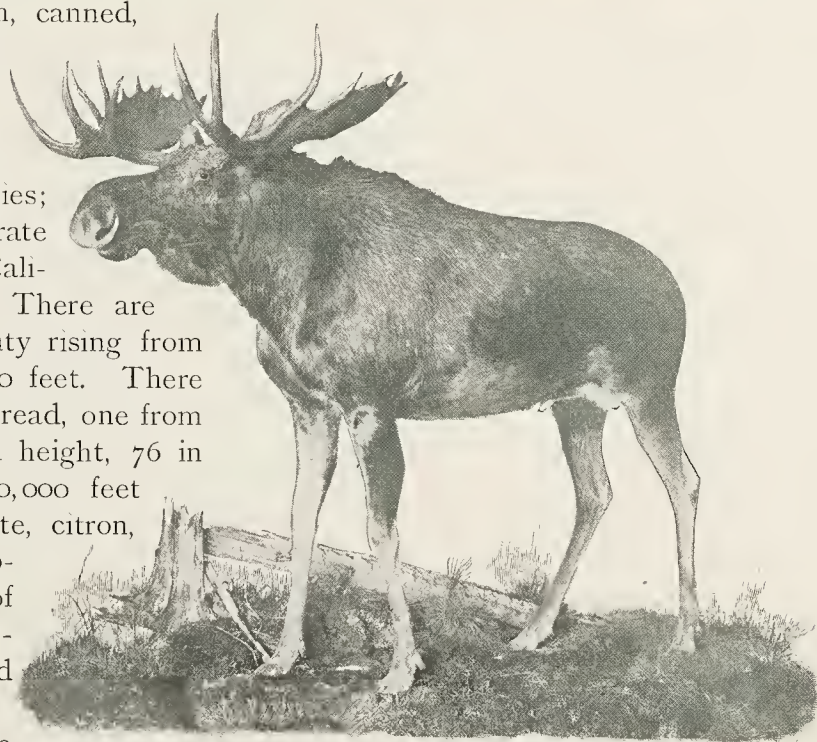
The collections are from many counties, and are classified under the general departments of mining, agriculture, horticulture, and viticulture; but include also exhibits of forestry, fisheries, fauna, and flora, with such as pertain to the arts and to education. In the mining display are nearly all the metals and minerals of commercial value found in California, among them gold, silver, and nickel; lead, tin, copper, antimony, aluminum, and iron; sulphur and salt; gypsum and kaolin; asphalt, borax, and petroleum. Of farm and market-garden products there are wheat, oats, barley, maize, broom and Egyptian corn, honey and sorghum; pumpkins, squashes, and beets; Irish and sweet potatoes; beans of thirty descriptions;



A COMBAT TO THE DEATH

tomatoes, onions, cabbages, carrots, and turnips. Fruits, fresh, canned, and dried, crystallized and preserved, are here in every species and form. There are oranges, lemons, and limes; apples, quinces, and pears; peaches, plums, and nectarines; figs, prunes, and dates; olives, cherries, and bananas, with berries and currants of many kinds, and grapes and raisins in scores of varieties; of jellies and marmalades, wines and brandies, there is an elaborate display; and of nuts there are the English, Eastern, and California walnut, with chestnuts; pecans, peanuts, and almonds. There are palm-trees a century old, a specimen from Santa Barbara county rising from a Spanish fountain in the centre of the dome to a height of 60 feet. There are sections of the giant redwoods of which all the world has read, one from Humboldt county hollowed from a tree more than 400 feet in height, 76 in circumference near the ground, and containing, it is said, 400,000 feet of lumber. Finally, there are miniature groves of orange, date, citron, lemon, lime, cocoanut, guava, and loquat trees, with subtropical plants arranged in artistic groupings. By many of the counties exhibits of their products and resources were arranged in separate sections, some of them containing choice and varied collections.

As to special features may first be mentioned the heroic



A MONARCH OF THE FOREST



statue in bronze of James W. Marshall, the discoverer of gold, at the base of which are cases of nuggets and other specimens, and around it larger cases of minerals and ores. Here and elsewhere are more than 6,000 samples of metals and minerals, contributed from all the more prominent mining properties. In the section devoted to southern California is the "Palace of Plenty," a cruciform structure fashioned of the products of



GROUP OF CARIBOU

southern counties. In glass cases around its base are 40 kinds of grain, and near it a display of English walnuts in a revolving tower of glass, silver lined and octagonal in shape, adjoining which is a large globular structure entirely covered with oranges. Not far away is a pyramid of fruit, 16 feet in height, and surmounted by the figure of a bear. Santa Barbara county has a tower of olive oil, 30 feet high, its frame of iron, its apex of pampas plumes, and on the shelves, 1,600 bottles or nearly two tons of oil. Santa Clara county has an exhibit of prunes wrought in the shape of a horse, and Humboldt, a bear cave, with a fierce looking brute at its mouth. Ventura shows a pagoda constructed of beans; San Diego, a portière of silk cocoons, and Fresno a miniature temple of redwood roofed with stalks of grain and pampas plumes. Kern county's structure is in the form of a bridge, on the top and sides of which are arranged in glass jars her cereals, fruits, and cotton, while beneath the span is a collection of minerals. The base of the bridge rests on two globes labelled "Orient" and "Occi-

dent," and thus is suggested her world-wide range of products. Under the western gallery the chamber of commerce has an elaborate display of grains from several counties, of citrus fruits from Riverside, Los Angeles, and San Bernardino, and of wines from the largest cellars in California, containing about one half of the aggregate production of the United States. In the art gallery are contributions from the foremost of California artists, such men as Thomas Hill, William Keith, Norton Bush, and Virgil Williams. Women are also largely represented, with a dozen or more exhibitors. Not a few of the works are loans from private collections, and of all that were submitted to the committee less than one third were accepted. Here also is an exhibit of the arts and industries of women, among which are included music and literature. For this purpose a large and handsomely furnished chamber was prepared, with partitions of carved redwood, and in the corners, spaces filled with divans. At the entrance is a golden gate, designed by Mrs Vance Cheney and fashioned of large gilded leaves, above which are rugged trunks of trees adorned with foliage and fruits, all worked in tints of gold and gold-bearing quartz.



MOOSE FROM THE SWAMP LANDS





CALIFORNIA BUILDING



On one of the walls are portraits of California musicians, and near them the works of composers, with Hawaiian, Indian, Japanese, and Chinese instruments hung on panels in each of the corners. Elsewhere, in bookcases of carved native woods, are contributions from California authors, some of them of more than local celebrity. There are also shelves containing painted china and pottery, and there are panels on which are fire etchings and poker work, with designs in brass and iron, embroidery, needlework, and other articles fashioned by the deft fingers of California women.

In the historical display are many mission and Indian relics, the former freely contributed by those in charge of the collections gathered by the Franciscan fathers. From the Los Angeles school of art and from Santa Fé are paintings and photographs of the missions, and of men who have played a prominent part in the annals of the state. Kern, Butte, and Chico counties send a large number of Indian baskets and curios, and in this connection may be mentioned the pictures of Alaskan scenery, including the Muir and Taku glaciers, Juneau, and an ocean view from Sitka, these the property of the Pacific Coast Steamship company. Wells, Fargo



PORTICO OF CALIFORNIA BUILDING

and company have also an historical collection, with portraits of the presidents and other officials of this famous express and banking association, from Henry Wells and William G. Fargo, its founders, to John J. Valentine, elected president as successor to Lloyd Tevis in 1892. There are also the portraits of agents of the company who have manfully resisted the attacks of highwaymen, with broken treasure boxes and other articles from plundered stages and trains. For the fourteen years ending with November 1884, there were no less than 313 actual and 34 attempted stage robberies, the loss from these and train robberies exceeding \$927,000. Since that date no general report has been made; but, as the company remarks, "this has not been due to dearth of material." George D. Roberts is here, George Hackett, Aaron Ross, Hank Monk, and other celebrities. There is the oldest railroad pass in existence, granted in 1836 to W. C. Gray, then in charge of the express traffic on the Boston and Lowell line. There are signs more than half a century old; there are posters offering large rewards for the apprehension of desperadoes; there are the stamps used by the Pony express, and finally there is the double-barrelled shot-gun with which, as his only weapon, "Black Bart" played the rôle of the lone highwayman.

By the San Francisco board of directors was prepared, in the form of a circular relief map, a panoramic outline of the city, its bay, and the shores adjacent. The model is more than 100 feet in circumference and seven in height; but depressed beneath the level of the floor so as to afford a perfect birds-eye view. All the principal streets and buildings are shown, with railroads, park, and plazas, on the scale of one square foot to the block, and thoroughfares two inches in width. Among the objects of this exhibit was to show the geographical and other advantages of San Francisco, as the western gateway of the nation, and with one of the finest harbors in the world.





SECTIONAL VIEWS IN CALIFORNIA BUILDING





ONE OF THE ENTRANCE WAYS

in the main departments of the Fair, and especially in the Mining divisions, I have called attention in other sections of location was allotted, near one of the principal entrances, this being accorded, as explained by the director-general, on account of her liberal appropriation, and her prompt

Still another special exhibit is the collection of astronomical photographs illustrating the work of the Lick observatory in the space allotted to Santa Clara county, where, near the summit of Mount Hamilton, more than 4,000 feet above the sea-level, is the site of this well known institution. Of these, three specimens are here reproduced, the one representing the total solar eclipse of 1893 being a copy of a photograph taken in Chile by the members of an expedition specially despatched for the purpose. Among other valuable work accomplished by the observatory, of which E. S. Holden is director, are the observations of the transit of Mercury in 1881, of the transit of Venus in 1882, and the discovery and measurement of a large number of double stars.

Second to California's elaborate display, and second only, is that of Washington, one of the youngest and most vigorous among the Pacific coast sisterhood. To her rich and multiform resources, and to her thriving industries, as exemplified Agricultural, Horticultural, Forestry, Fisheries, and this work. For her home at Jackson park a choice



THE MOON IN THE FOCUS OF THE GREAT EQUATORIAL, LICK OBSERVATORY



THE LUNAR APENNINES

application for space on which to erect a separate building, the first one received on all the list.

Of the forest and mineral wealth of Washington there is an excellent illustration in the building itself, the materials for which were collected and shipped from her logging camps, quarries, and factories at considerable expense of time and money, and with results that speak for themselves. Nearly all the materials; not only the lumber, logs, and stone, but the doors, window-frames, and sashes; the moldings, panellings, and wainscoting, the stairs and railings were contributed by her citizens; for nowhere was displayed a more general interest in the great World's Fair, and a more worthy ambition that the state should be well represented.

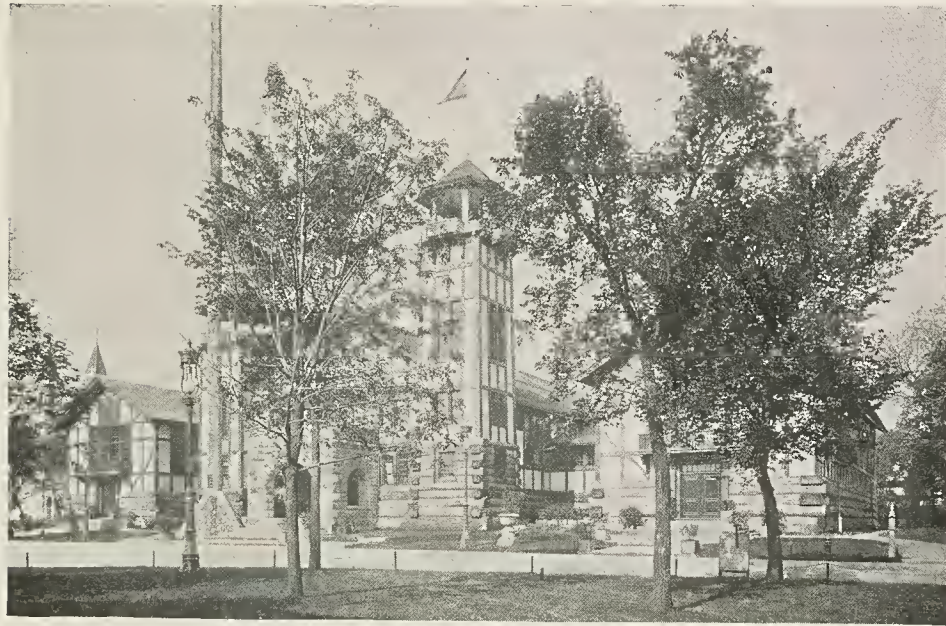
The Washington edifice cannot be readily mistaken; for it is unique and characteristic in appearance, and in front of it is one of the tallest flag-staffs in the world, 238 feet in height, and cut from the fir-tree forests that encircle Puget sound. For the plan competition was invited from architects resident in the state, the one selected by the director of works, to whom were submitted the prize drawings, being that of Warren P. Skillings, who thus became the artificer of the building. The foundations and lower walls are of fir logs, some of them



THE TOTAL SOLAR ECLIPSE OF APRIL, 1893



127 feet long, eight in diameter, and yet so cut away that the timber squared from the surface of each would suffice to build a roomy cottage. The roof is shingled, and supported by massive timber trusses, and the interior finished in cedar and fir; all the materials used coming from the evergreen state, even to the nails and the paint. The first floor is almost absorbed by the central hall, and on the second story is a reception chamber, with parlors and committee rooms. In the wings are grouped the principal exhibits, one of them having a solid concrete floor, on which are arranged the mineral collections. Of the two main entrances, the one facing the lagoon is constructed of carved building stones, and the other, fronting on the grounds, of oaks with veins of silver, lead, and various metals, with mosses and vines in the crevices.

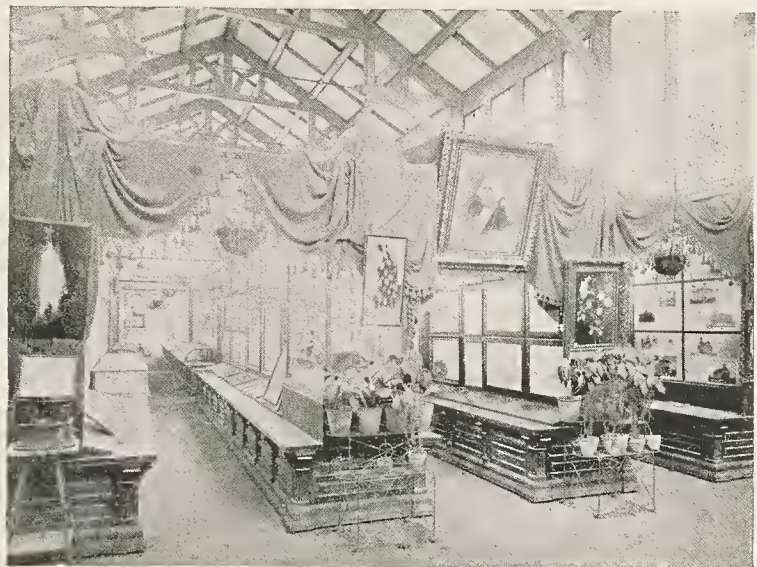


THE WASHINGTON BUILDING

The building is plainly furnished, and with a view to display the exhibits to the best advantage. As to decorative features, there is first of all the seal of the state carved from native woods, the centre of spruce, with stars made of quaking asp surrounding the head of Washington, whose features are fashioned of madroña, his wig of elderberry, his coat of black cedar, and his ruff of mountain pine. Among the decorated panellings are those which display the rhododendron, or state flower, carved on white maple; a bunch of grapes on cottonwood, of strawberries on tinted pink maple, and a spray of hops on native oak. On larger panels carved in birch are ship-ping, mining, lumbering, and farming scenes, with a vessel loading grain at the wharf;

a train of freight cars issuing from the tunnel of a mine; a saw-mill, with operatives at work, and a farm with harvesters in the grain fields and a large cornucopia from which are pouring the fruits of the earth.

Entering at the south wing the visitor is confronted with great sections of fir, spruce, cedar, oak, and maple, from the timber regions of Puget sound, some of them the full diameter of the trees, and others displaying the finish they will take. A huge fir stump has a cedar log entangled in its roots, thus showing that the fir has grown above the cedar, and as the latter is perfectly sound, and the former at least two centuries old, we have here sufficient proof of the durability of Washington timber. In this section are also rolls of wrapping paper made from the pulp of the fir and cottonwood. Among other manufactures are wooden vessels, shingles, and lumber in various forms. Near by is the mining and mineral exhibit, mainly of gold, silver, lead, onyx, coal, iron, copper, asbestos, mineral paint, and building stones. Here is a block of coal from the Rosslyn mine, weighing more than 25 tons, and probably the largest that was ever mined in a single piece.



WOMAN'S EDUCATIONAL EXHIBIT

Connecting the southern wing with the body of the building is a corridor neatly draped with cereals and fruits, the former in sheaf and wondrous large. On the ground floor of the main structure is a model farm in miniature, with houses, barns, and fences; fields in summer fallow, with tiny gang ploughs at work, and all the machinery and implements represented on a diminutive scale. Here also are mounted specimens of the fauna of Washington, her elk, deer, and bear; her seals and sea-fowl; her silver salmon, her mountain trout, and other varieties of fish, with the skeleton of a mammoth elephant, thirteen feet high and with tusks nearly ten feet in length. Thence to the north wing leads another corridor where is a display of garden vegetables—cabbages, beets, potatoes, onions, parsnips, and turnips of phenomenal size and yet of excellent quality.

In the northern wing are the educational and art exhibits, with a collection of woman's work, including needlework, lace-making, embroidery, and panel-paintings. The school buildings and systems of Seattle, Tacoma, Spokane, and other cities are shown in photographic form, with the pupils at their studies or exercises, and there are numerous specimens of chirography, drawing, and drafting. In the art display are excellent paintings in oil and water colors, all of local subjects and by Washington artists. In photographs are also views of the homes and business structures of Tacoma, whose site, a dozen years ago, was little better than a wilderness of forest primeval, and where now are business blocks and residences worthy of a city of metropolitan rank.



Ascending to the upper floor the visitor is entertained by cultured men and women, in apartments handsomely furnished, and with no lack of the hospitality characteristic of the evergreen state. Especially was this apparent on the day selected for celebration, for which the simple exercises were arranged by the state commission, with N. G. Blalock as president.

Idaho's representation at the Fair is largely due to her commissioner, James M. Wells, the only one appointed for that state. Through his persistent and well directed efforts, a region rich in resources and possibilities, but before comparatively



N. G. BLALOCK



MINIATURE FARM, WASHINGTON

unknown, has taken rank at the great Exposition with many of the older and more populous sections. The state building, one of the most unique and original structures in Jackson park, is a modified form of a Swiss chalet, built of logs of uniform thickness on a foundation of lava rock, these and all other materials of home production. The logs are rough hewn and represent more than twenty varieties of timber which grow in the forests of Idaho, among them, pine, fir, cottonwood, aspen, cedar, tamarack, hem-

lock, alder, yew, thorn, and willow. In front of the edifice, beneath its overhanging eaves, is the seal of the state cut in stone, and over the shield of the commonwealth, a mounted specimen of a stag. The entrance is in the form of a rude archway of lava rock, and a wainscoting of minerals is a feature of the hall-way, the offices opening from them being finished in fir, cedar, tamarack, and pine. The outer doors are composed of mica instead of glass, thus calling attention to a mineral found only in Idaho and North Carolina in deposits of commercial value. The fireplaces are made of white marble, basaltic rock, and pressed brick, the last representing a recent but promising industry. In pictorial form are illustrated here and there the scenery and characteristic flora of the state.

On the second floor are reception rooms, separated transversely by what is known as Mica hall, its doors and windows fashioned of blocks and sheets of mica and with wainscoting of the same material.

The parlor for men is furnished as an old-time hunter's lodge, with fireplace of native marble, three-pronged andirons resembling bear traps, and on the walls various trophies of the chase.



MAIN HALL OF WASHINGTON BUILDING



Mounted deer, elk, caribou, and sheep are picturesquely grouped, and here is also a cougar slain by the knife of a noted huntsman. Above the fireplace is the rifle of the Modoc chief, Captain Jack, and among other articles are Indian relics and costumes of brilliant hues. The doors of the lodge are of hewn oak, the hinges and fastenings in the form of dirks, flasks, arrows, pistols, and other weapons and implements. Elsewhere in the building the bracings and hinges of the doors, most of which are made of a single slab of timber, are in imitation of miners' tools. In the women's parlor are a mantel of white marble, homespun carpet, and tea-set arranged on an oaken sideboard. Old-fashioned candlesticks are fastened to the rough-hewn logs, where also hang Indian baskets and fabrics, while vegetables, corn, and tobacco speak of the domestic products of the state.



MRS. M'ADOW

On the third floor is the exhibition chamber, about 50 feet square, in which is an elaborate display of cereals, with hundreds of jars of fruit and a complete herbarium of flowers and grasses. Here also is an exhibit of taxidermy, including members of the deer family with bears and wolves, all in life-like attitudes. The rarest specimen among them is of a black wolf, which appears with a rabbit in its mouth, amid what appears to be a patch of sagebrush. In a glass case is a collection of more than 100 varieties of birds indigenous to the state.

In the collection and organization of Montana's



J. M. WELLS

exhibits woman plays a prominent part, and a liberal share of the appropriation was set aside for her use, five lady managers having charge of all matters pertaining to dairy products, poultry, pantry stores, needle-work, floriculture, and such of the fine arts, plastic and ornamental, as are the products of woman's hands. The president of the woman's branch is Mrs. J. E. Rickards, wife of the governor, with Mrs. Clara L. M'Adow as associate, Stephen De Wolf being at the head of the board.

The state building is a one-story structure of Romanesque design, its arched vestibule with marble floor, in front of which is a trophy of precious ores, surmounted by a lordly elk. On one of the panels at the side is the state motto, "Oro y Plata," and on the other the inscription, "A. D., MDCCCXCIII." Within are parlors and a general reception room in the form of a rotunda, the architectural feature of the interior being its heavy Roman pilasters with massive caps and bases. The rotunda, which is



IDAHO'S CHALET



THE HUNTER'S CABIN



NATIVE ANIMALS AND SHEAF GRAINS





CEREALS AND FRUITS

of nearly 100 feet. The color scheme is in ivory white, and the decorations, though not elaborate, are sufficient to relieve the broad, plain surface of the walls. Passing through portals 40 feet in width, the visitor enters the central hall, whence stairways lead to the floor above. At the end of the hall is a large mantel of onyx, flanked by glass doors opening into the offices, and on the sides are smoking and reception chambers. On the second story an assembly room, with vaulted ceiling, extends across the centre of the building, and adjoining it are reading and writing rooms, from which is access to hanging balconies.

The home of the centennial state was intended merely as a place of rest and entertainment, and apart from relics and curiosities, contains no special exhibits, Colorado reserving her strength for the main departments of the Exposition. While nearly all the western states are well represented, there are some to whom special credit is due, and among them is Colorado, whose display is worthy of her resources and achievements. A generation has not yet passed away since, in 1859, the discovery of gold drew westward the second great migration across the plains; and yet within that time Colorado, standing almost in midcontinent between the west and the further west, has already surpassed her older sisters, and with a future the greatness of which no man can foretell. As a mining region she ranks first in the production of silver and second in output of gold. Stock-raising has ever been a profitable industry, nearly 2,000,000 cattle grazing among her valleys and

octagonal in shape, is finished in native pine, the upper panels decorated with the heads of buffalo, elk, bear, and other animals indigenous to the state. Light is admitted through the stained glass roof of a dome beneath which are paintings that speak of the picturesque scenery and mineral wealth of Montana. The walls are tinted an olive green, as are those of the women's parlors to the right, all the furniture being upholstered in leather. Back of the main reception room is a banquet hall, in the centre of which is a group of mounted elk, and elsewhere are smoking and reading rooms supplied with desks, tables, and easy chairs.

Among the paintings most admired is that of Shoshone Falls, representing a seething mass of water falling over projecting cliffs, on the brow of which is a pine tree about to plunge into the rapids below. Among Indian subjects are the crossing of the Lo Lo trail by the Nez Percé tribe, and one named "Me," showing a plumed and painted brave gazing at his own portrait. Russell, "the cow-boy artist," entirely self-taught, has several subjects selected from incidents of his life, as "The Bucking Broncho," "The Buffalo Hunt," and "The Indian Tepee." From the women of Montana are several portraits, with photographs of early settlers and prominent citizens. In a broad gallery surrounding the rotunda are specimens of Montana's fruits, natural and preserved, together with samples of feminine handiwork.

On a site adjoining that of the Washington building, Colorado erected a neat and commodious edifice in style of old Spanish architecture, with slender towers, in which are spiral staircases, rising from the main façade to a height



THE HOME OF MONTANA



foothills, with annual shipments east of 100,000 head. Her yield of cereals and fruits is rapidly increasing, and her irrigation system is among the best in the republic. In civic growth no state has a prouder record, Denver, which in 1860 was a straggling village, with but a single window of glass and not a single pound of nails in all the settlement, having in 1880 a population of 36,000, and in 1890 of 107,000, or nearly a threefold gain within a decade.

Utah's participation in the Fair is largely due to the enterprise of her Mormon population, by whom were also subscribed most of the necessary funds, a legislative appropriation of \$50,000 being vetoed by the governor. In the territorial building and its contents, as in the principal departments of the Exposition, is strongly expressed the individuality of the Mormon community, a statue of Brigham Young,

for instance, standing in front of the edifice, while the arch near the main portal is a partial reproduction of the old Eagle gate of the Mormon temple. But the industries and resources of Utah are also fully exemplified,



COLORADO BUILDING



UTAH BUILDING





R. C. CHAMBERS

and especially the industries of women, no less than twenty-six county associations, with clubs innumerable, working in unison with the territorial board, of which R. C. Chambers is president.

The home of Utah stands on the northern verge of the grounds, its front resembling, on a smaller scale, the classic structures that surround the central court. For the foundations, columns, pilasters, and other portions, the materials used are in imitation of native building stones, while the walls are fashioned as in a structure of adobes. The portico, with its Ionic pillars, is the point of architectural emphasis, and this is approached from a spacious terrace, to which a broad flight of steps leads from the avenue adjacent. In the centre of the building is an exhibition hall, open from floor to skylight, and elsewhere are reception rooms, offices, and a bureau of information, with other offices on the second floor, where also is an apartment for special exhibits.

In oaken cases around the central hall and in the gallery chamber the exhibits are neatly grouped, and in such manner as to illustrate to the best advantage the resources and possibilities of Utah. Gold, silver, and sulphur are the principal minerals displayed, and with them is shown the process of reducing sulphur and of handling rock salt and borax, both of which are found in large deposits. The silk and beet-sugar industries are well represented, and of cotton there are several specimens. A feature in the display is the collection of woman's work, and especially the articles contributed by the board of lady managers. Among them are portières of broadcloth richly decorated; rugs made of the skins of the grizzly bear and mountain lion, and a table and clock of native woods and onyx. Photographs are abundant, showing the scenery of Utah, her homes, her temple, and her tabernacle. Finally there is a large collection of Indian relics, including weapons, ornaments, and pottery, with an Indian mummy reposing at full length, discovered in one of the mountain caves.

Arizona, New Mexico, and Oklahoma jointly occupy a long, low, two-story building, a garden upon its flat roof displaying the typical vegetation of the southwest. Beds and columns of gigantic cacti are arranged in front of this structure, its plain veranda surmounted by a balcony, with plants in large vessels along the railing, overshadowing the entrance-ways to the headquarters of the three territories. To a certain extent the small exhibition rooms are a duplication of that which was displayed in the general departments, and among them are mineral specimens from New Mexico and Arizona, with the grains and vegetables of Oklahoma. In the second story are parlors neatly furnished and not without evidences of artistic taste. In New Mexico's chamber are beautiful specimens of woman's work, including that which comes from the Navajos, and here are also paintings of more than average merit. Among Arizona's collection is a life size crayon portrait of General Crook, and near it a picture of an old log-house built in Prescott in 1863, the pioneer building of that locality and the residence of the first governor. In photographic form are other historic spots, with several views of the Grand cañon. There is also a collection of pottery from one of the Indian agencies, and from the wife of General O'Neil comes a quilt in which are reproduced the corps badges of the United States army.

WORLD'S FAIR MISCELLANY.—On the eve of Chicago day A. F. Seeberger, treasurer of the Fair, signed his check for \$1,565,310.76, in payment of the balance due on debenture bonds, thus cancelling all the indebtedness of the Exposition.

The Illinois mansion, the most expensive of all the state buildings, cost \$250,000, and in its construction were used 3,000,000 feet of lumber and 650 tons of iron. The governor's suite of apartments is supplied with antique furniture, all from native woods, and with



JOINT TERRITORIAL BUILDING



carvings in high relief. A chamber was set apart for the Illinois Press association, the members of which held a special celebration on the 16th of June. In connection with the educational exhibits may be mentioned those of the state institution for the training of the deaf and dumb, contained in two cheerful sunny rooms in the southeastern corner of the building.

In this institution are on an average about 500 inmates, the specimens of work displayed resembling those described in connection with other institutions in the chapter on Liberal Arts.

Michigan's building was dedicated on the 13th of September, in the presence of at least 20,000 of her citizens, among them Governor John T. Rich, ex-Governor Russell A. Alger, ex-Senator Thomas W. Ferry, General A. T. McReynolds, and I. M. Weston, president of the state board. In an eloquent speech, Thomas W. Palmer, president of the Exposition, sketched the earlier history of Michigan, and then spoke of the material and



MARTIN HECTOR

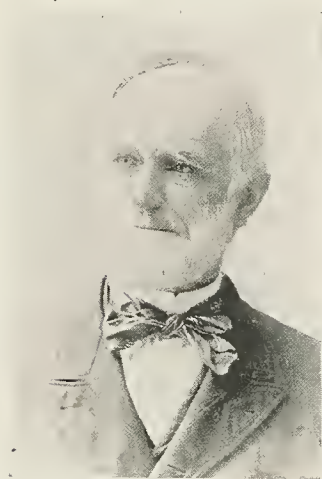
social development evolved from the work of its founders and pioneers. Then came brief addresses from those who were identified with the history of the state. Director-general Davis, Fred Douglass, and Mrs Annet Laura Haviland were also among the speakers. Mrs Haviland was a prominent figure during slavery days as one of those who assisted in the escape of negro fugitives, by means of what was known as the "underground railway."

The home of Minnesota was dedicated by the members of the State Editorial association before it was formally opened, J. A. Johnson presenting the building to Senator Keller, by whom it was accepted in the name of the state. Of special interest were the impromptu remarks of L. P. Hunt, its superintendent, to whose exertions was largely due Minnesota's creditable display in all departments of the Fair. The building was christened in behalf of the press by Mrs Oscar Lineau.

Much of the credit for North Dakota's standing at the Fair is due to Martin Hector, president of the state board. Aside from her display in the Agricultural department, there was a most interesting

exhibit in the Forestry building, showing what intelligent effort may accomplish in reclothing denuded lands. October 10th was North Dakota day, Governor Shortbridge, ex-governors Burke and Miller, and the president of the state board participating in the exercises.

The forty-seventh anniversary of Iowa's admission into the union was celebrated on the 21st of September by one of the largest assemblages gathered on special days. There was a military parade, together with a cadet corps and a brigade of girls attired in blue uniforms. At Festival hall the exercises included music by the Iowa state band and addresses by James O. Crosby, president of the



JAMES O. CROSBY

state board, Governor Boies, Chief Buchanan, of the Agricultural department, and Mrs Isabella Hooper.

During the early portion of September the people of Kansas devoted an entire week to celebrations and festivities, the 12th being selected as Kansas day. Among the participants were L. D. Lewelling, leader of the people's party, M. W. Cobun, president of the state board, and Solon O. Thacher, one of the pioneers and founders of the state, with musical societies from Topeka and the state militia. Here also was one who, more than all others, revived the memories of early days when Kansas was the centre of political interest. This was Captain John Brown, whose father was the strongest factor in the agitation which prevailed in Kansas for several years before the civil war; the captain, himself a noted aboli-

tionist, taking part in the sack of Lawrence, but not in the attack on Harper's ferry, and at the outbreak of the war raising a company of cavalry. He is still a hale and vigorous specimen of manhood, though several years beyond the allotted span of life.

The cost of the California building exceeded \$100,000, its decorative scheme being intrusted to Mary C. Bates of San Francisco. In the rotunda the effect of the fountain, with circular basins and a lofty palm with spreading crown rising from its centre, is extremely beautiful, the green of the tree and the plants around its base contrasting with the terra cotta of the fountain, and the water trickling

over moss-covered rocks, or rather their semblance in staff. To the right of the palm-tree is the pampas palace exhibited by Mrs Strong, of Whittier, Los Angeles county. It is decorated with pampas plumes as soft as feathers and worked in tasteful designs, the interior furnished with articles made of the same materials. From the women of Alameda county came an attractive exhibit, the feature in which is a clock with framework of onyx and surmounted by marble figures, the numbered hours on the dial-plate encircled with pictorial illustrations of prominent buildings. A carved wooden mantel is the joint work of two Alameda damsels, and from this depends a curtain embroidered by the sisters of the convent of Notre Dame. The building was dedicated on the 19th of June, the keys being delivered to Governor Markham by James D. Phelan, vice-president of the state board. The governor's speech was followed by several others, and then came a feast of fruit and wine. On the 5th of August a number of argonauts met in their Jackson park home to exchange reminiscences of pioneer days. The 9th of September was selected for California's celebration; for on that day of 1850 she was admitted into the union, the only state to be so admitted without a probationary term. There were the usual addresses, with music, singing, and recitations.

The Utah celebration was also on the 9th of September, Utah being admitted as a territory simultaneously with the admission of California to statehood. At Festival hall Mormons and Gentiles met together, nearly 3,000

in number, among them Caleb West, the governor of the territory, and Wilfred Woodruff, the president of the church, with whom were George Q. Cannon and Joseph F. Smith. After singing by the Mormon choir, Mrs Richards, president of the woman's board, spoke a few words of welcome, and then came the governor's address, in which he referred to the exodus from Nauvoo, the toilsome journey across plain and mountain, and told how, amid the sage-brush plains of the desert, the Mormons planted their homes, living at times on boiled thistles and stewed thistle tops. The exercises concluded with an address from George Q. Cannon, followed by music and song.

A fountain, the base of which was formed of crude ores and the pedestal of cut crystals, was a contribution from the women of Lewis and Clarke counties, Montana. The bowl was of native silver, with a tube resembling the clematis vine. From Beaverhead county came, also as the gift of women, a table of native woods, its top of mosaic work in several hundred pieces, and on its side a panel made of silver furnished by the Hecla mine.



M. W. COBUN



ONE OF WELLS FARGO'S EXHIBITS





THE MIDWAY PLAISANCE FROM THE FERRIS WHEEL





## CHAPTER THE TWENTY-FOURTH

### THE MIDWAY PLAISANCE



IF to any class of visitors the Columbian Exposition was somewhat of a disappointment, it was to those who went there merely in search of amusement. Instruction rather than amusement, but instruction conveyed in its most attractive form, was the main purpose of the Fair, and surely there were never such opportunities for a comparative study of what has and is being accomplished in every branch of industry and art. But men would not always be thus instructed; would prefer rather to take such education in homœopathic doses, with a strong admixture of recreation, of fresh air and sunshine, of saunterings among flower-beds and waterways, and above all with plenty of good things to eat and to drink. Hence it was that in favorable weather at least half of the visitors would be found outside the buildings, on the wooded island, on the lagoons, the boulevards, or seated in shady or sheltered spots listening to the music of the bands.

But as places of recreation there were none that would compare with the Midway plaisance, an epitome and also a supplement of the Fair, with its bazaars of all nations, its manifold attractions, and yet with educational as well as pleasurable features. All day long and far into the night this spacious thoroughfare, a mile in length and 600 feet in width, was crowded with sight-seers who, whatever else they missed, would make the tour of this novel and heterogeneous exhibition. Entering the avenue a little to the west of the Woman's building, they would pass between the walls of mediæval villages, between mosques and pagodas, Turkish and Chinese theatres, past the dwellings of colonial days, past the cabins of South Sea islanders, of Javanese, Egyptians, Bedouins, Indians, among them huts of bark and straw that tell of yet ruder environment. They would be met on their way by German and Hungarian bands, by the discord of Chinese cymbals and Dahomean tom-toms; they would encounter jugglers and magicians, camel-drivers and donkey-boys, dancing-girls from Cairo and Algiers, from Samoa and Brazil, with men and women of all nationalities, some lounging in oriental indifference, some shrieking in unison or striving to outshriek each other, in the hope of transferring his superfluous change from the pocket of the unwary pilgrim. Then, as taste and length of purse determined; for fees were demanded from those who would penetrate the hidden mysteries of the plaisance, they might enter the Congress of beauty with its plump and piquant damsels, might pass an hour in one of the theatres or villages, or partake of harmless beverages served by native waiters. Finally they would betake themselves to the Ferris



A JACKSON PARK ESKIMO





LADY ABERDEEN'S IRISH VILLAGE

wheel, on which they were conveyed with smooth, gliding motion to a height of 260 feet, affording a transient and kaleidoscopic view of the park and all that it contains.

In this miniature fair with its stir and tumult, its faces of every type and hue, its picturesque buildings, figures, and costumes is the most graphic and varied ethnological display that was ever presented to the world. All the continents are here represented, and many nations of each continent, civilized, semi-civilized, and barbarous, from the Caucasian to the African black, with head in the shape of a cocoa-nut and with barely enough of clothing to serve for the wadding of a gun. Here, in truth, one may learn more of foreign lands,

their customs, habits, and environment, their food and drink and dress, their diversions and their industries, than years of travel would teach him. If here and there is a certain admixture of indecency, so broad at times as to call for the interference of the authorities, this does not detract from the value of an exhibition richer and more comprehensive than any before attempted.

Entering the plaisance is first observed, on either side of the avenue, a nursery of fruit trees such as are raised on French and California soil, with miniature groves of evergreens from the northwest, and other duplicates of the out-door exhibit in the Horticultural department. Then comes a line of low thatched cottages whose appearance indicates the abodes of cleanliness and thrift. Here is a



LORD ABERDEEN

display of Irish industries, within what is known as Lady Aberdeen's village, largely organized by one who has devoted many years of her life to the good work thus represented. In this she first became interested during her husband's



LADY ABERDEEN AT HER SPINNING-WHEEL





PETER WHITE

term of office as lord lieutenant, and as president of the Irish Industries association, assisted by the late Peter White, its secretary, and with his wife as manager of the enterprise, gave to the Columbian Exposition one of its most attractive features.

The main entrance reproduces in fac-simile the doorway of a chapel built on the rock of Cashel in the opening years of the twelfth century by Cormac, "the bishop king of Munster." Passing through this arched portal, its panels enriched with mouldings and heads in low relief, the visitor enters the cloisters of Muckross abbey, the original of which, a picturesque but melancholy ruin, stands hoar and solemn amid the most beautiful scenery of the lakes and mountains of Killarney. But

here are no priests at prayer or study; no sound nor sign of devotion or of penance; for like everything else about the village, these cloistered retreats are essentially practical. Opening the door of one of the apartments, we find here around a turf fire above which a potato pot is boiling, a number of men carving trinkets, furniture, and articles of church decoration. Thence we may pass to other rooms or cottages where various industries are in progress. In one young women are busied over lace and crochet work, as made in the cottage



COTTAGE IN LADY ABERDEEN'S VILLAGE

homes of Limerick and Carrickmacross; in another there is knitting and the making of material for homespun; in a third, embroidery; in a fourth the carving of bog-oak, of which there are many beautiful specimens. Elsewhere dairymaids, rosy and buxom, are showing what their deft fingers can accomplish with the aid of modern utensils and the milk of Kerry kine.

Adjacent to the cloister of Muckross is the cottage of Lady Aberdeen, named "Lyra-ne-Grena," that is to say, the sunny nook, and over its door the inscription in Keltic, "Cead Mile Failte." Its quaint, old-fashioned windows are shaded by the low, overhanging roof, with a frieze



ST PATRICK'S BELL



AN EXHIBIT OF LACES



WEAVING AND SPINNING





MODEL DAIRY MAIDS

paniments for singers of national airs. There is also Tara's hall, in which are many relics, with duplicates of the ancient metal work fashioned by a Dublin jeweller and briefly described in the chapter on "Foreign Manufactures." In this connection may be mentioned the harp of Brian Boroimhe, bequeathed to his son Donagh, by him presented to the pope, and by the pope to Henry VIII, this precious heirloom passing, after further changes of ownership, into the museum of Trinity college, Dublin, where now is the home of the original. Finally there is the village museum, where are many objects of interest, with photographs of Irish antiquities, the latter a contribution from Lord Dunraven.

At the opposite side of the plaisance, on a site originally allotted to a Bohemian glass company, is a building which bears upon its front the



LADY ABERDEEN'S COTTAGE

inscription, "International Dress and Costume Company." Around its entrance is usually gathered a larger crowd than before the more pretentious structures that line this cosmopolitan thoroughfare; for within are five and forty damsels fair to look upon, selected from forty-five countries to represent as many national types in typical costumes, fashioned, it is said, by the great man milliner of Paris. To a Chicago journalist belongs the credit, if credit be due, for this novel and daring exhibition. With the aid of certain business men, by personal interviews, by liberal advertising and expenditure, and above



IRISH RELIC



SHRINE OF ST PATRICK'S TOOTH

Passing thence across an open court we come to Blarney castle, built in the fifteenth century by one Cormack MacCarthy, a brave man and a strong, on a site where Druids held their mystic rites long before Saint Patrick and his white-robed disciples set foot in the land of Erin. Its counterpart at Jackson park is a three-story building, set apart for the village workers; but for visitors there is a winding staircase, from the top of which one may creep to the battlements at risk of life and limb and there kiss the magic stone and obtain a view of Ireland in the form of a large relief map. But it is a prosaic structure, with little of the romance contained in the original, and especially is missing the creeping ivy on the walls.

In a building known as the "Sheppa" there are more Irish industries. Then there is the music hall, with pipers and jig dancers, where also a young female harpist from the Dublin academy of music plays sweet accom-





THE HARP OF BRIAN BORÓICHME





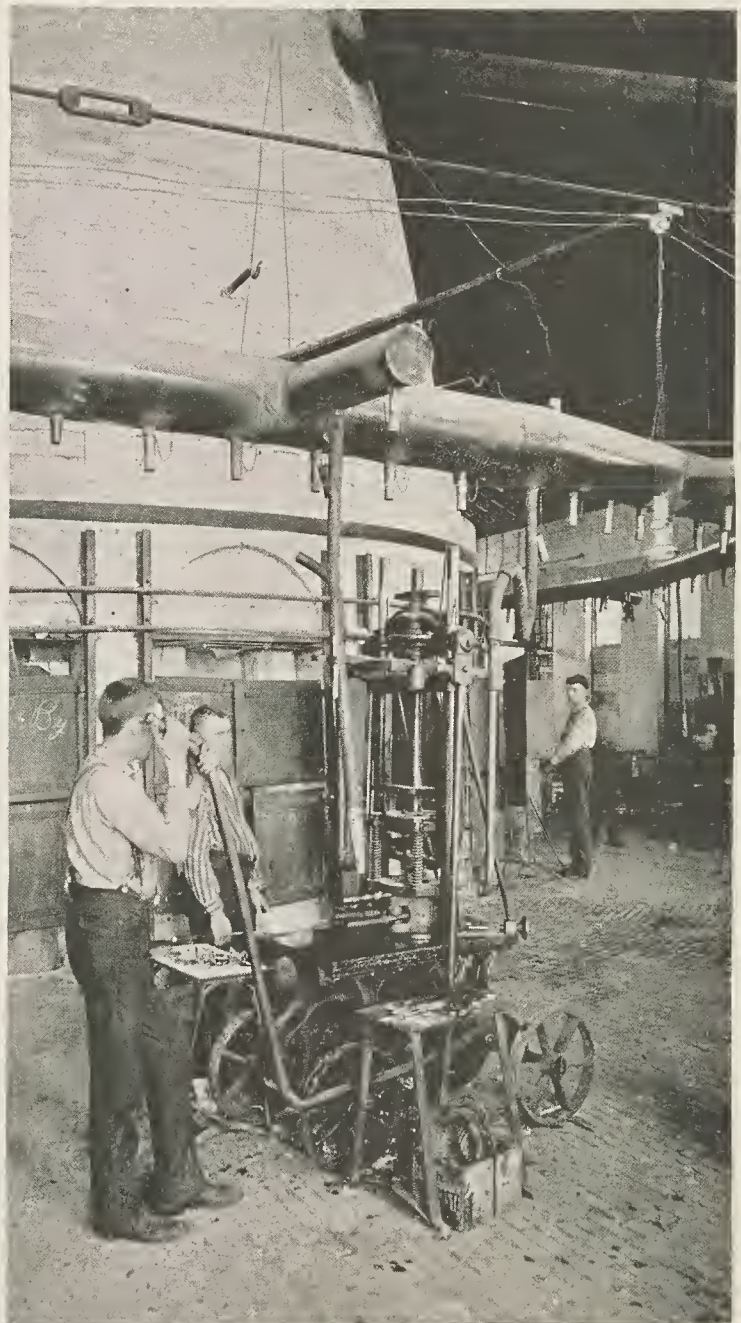
EXHIBIT OF SUBMARINE DIVING

company, which stands well back from the plaisance as it passes under the viaduct of the Illinois Central railroad, is an object of passing interest. Although less an exhibit than a portion of the business machinery of the Fair, many visitors pause for a moment to observe the methodical workings of one of the most prominent organizations of its kind. Across the avenue is a plain, two-story house of red brick, with narrow front and neat interior, representing a type of residence occupied by thousands of Philadelphia workingmen. Diagonally opposite, and under the viaduct of the railway, is a small frame building on which is the sign: "Old-Tyme Farmer's Dinner." Here pork and beans, doughnuts, pies, and other viands are served by Vassar and Wellesley girls, attired in costumes of the olden days, on little square tables with horn-handled knives, two-pronged forks of steel, and the quaintest of antique dishes. The idea of furnishing such meals originated with Mrs Brinton, better known as "Mother Southwick," the name which she bore at the Centennial Exposition, where she presided over a similar place of entertainment. Near by she has reproduced another of its features in the model of a revolutionary log cabin, with its two rooms and loft, the parlor extending across the building, and with yawning fireplace, crane, and kettles, and all the other furnishings of a century ago. Opposite the door is ranged upon a sideboard the family plate; and here are ancient hymn-books, candlesticks, and spinning wheels, and oldest of all, the cradle of Peregrine White, the so-called "babe of the Mayflower."

In an unpretentious structure known as the Scenic theatre are presented through the medium of electricity effects of dawn and sunrise, midday, twilight, moonrise, the night sky gemmed with stars, thunder-storms and fair weather, as seen in the Tyrolean Alps, accompanied by such instrumental music and weird yodling as the traveller hears in these favorite resorts. A small building across the way is almost filled with a tank, in which exhibitions are given in submarine diving, for the purpose, as is announced, of showing how lost articles are recovered at sea. In the vicinity is a model which illustrates the working of a Colorado gold mine, the mechanism, which is operated by electricity, including bucket, pump, hoisting cage, and cars, such as are used in the Saratoga mine in Gilpin county. The mountain is shown as though cut in two, with the mine on the foot wall of the vein, thus exposing its underground workings. On the highest level men are

all by dint of phenomenal self-assurance, he collected and attired these representative beauties of Italy and Greece; of Germany, France, and Austria; of England, Scotland, and Ireland; of Cuba, Mexico, and all the Americas. This was commonly known as "the Congress of beauty," but also by a score of other titles, by any title in fact, rather than the one which appears above the doorway. As to the quality of the display, whether of face, figure, or costume, there was much difference of opinion, and as those of my readers who cared to see it have doubtless judged for themselves, it is unnecessary here to make further mention of the subject, except perhaps to say that better looking women, and better attired, can be seen any day in the cities and towns of the United States.

To foreigners the Adams Express



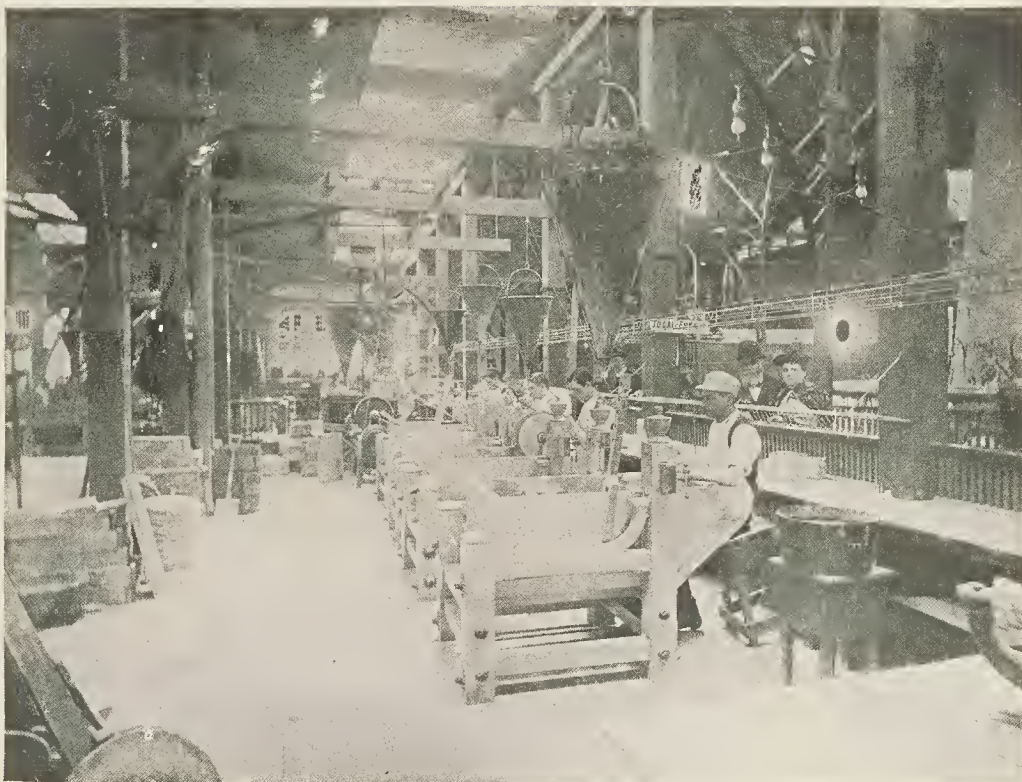
FURNACE ROOM, LIBBEY GLASS WORKS



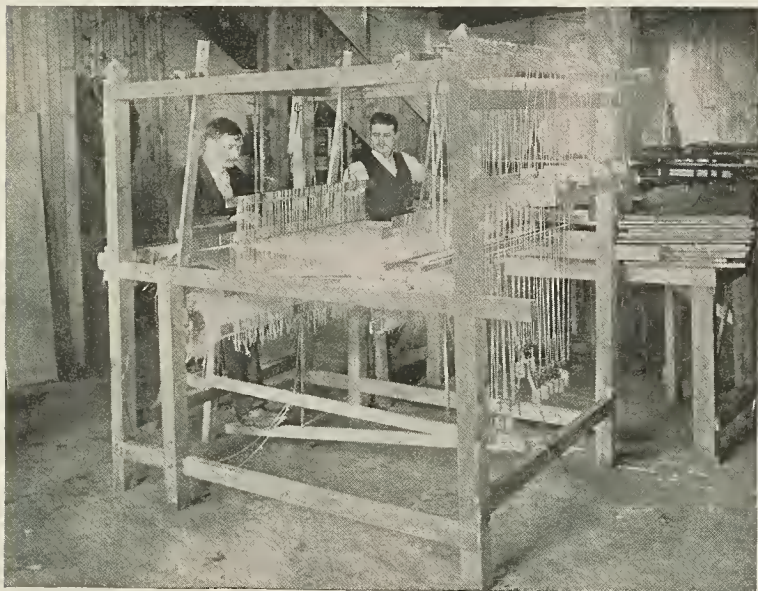
seen at work, with cars running to the ore chutes, where they are filled and then returned to the shaft, and hoisted to the surface. Here also are the shaft houses, blacksmith shop, powder magazine, boarding-house, ropeway, stamp-mill, water flumes, dump, ore-bins, piles of wood for timbering, and all other necessary appliances.

It was intended, as I have said, to hold near the park entrance to the plaisance an exposition of Bohemian glass manufacture; but the plan was abandoned and the exhibits placed in the Austrian section of the Manufactures building, though without any demonstration of the processes whereby they came into existence. Such industries are by no means neglected, however, among the shows of the plaisance, as appears in two large structures west of Mother Southwick's cabin, facing each other on either side of the avenue.

In style of architecture they are essentially different, the one on the south resembling an Italian cathedral,



SMOOTHING AND POLISHING



WEAVING GLASS FABRICS

here an exhibition of art in its application to glass and mosaic work.

Opposite is a more substantial structure, with corner towers and domed central roof, glass in prismatic forms being grouped along the gravelled walks which approach it, and in a case near by specimens of glass spinning of wondrous delicacy. Here is the exhibit of the Libbey Glass company, showing not only its products but a complete working establishment, with modern machinery and apparatus for manufacture. The main vestibule leads into a semi-circular glass-house, or blowing room, with melting furnace in the centre, in the form of a truncated cone. Just within its circumference and a little above the base are the melting pots, enclosed in a metallic canopy, the heat which enters from below being generated from crude petroleum pumped through pipes from Ohio wells. After being subjected to a heat of more than 2,000 degrees of Fahrenheit, the crude materials are in the form of a molten mass, ready for

the one on the south resembling an Italian cathedral, rich in coloring of gold and green, the winged lion which surmounts it recalling a similar figure in the square of St Mark's at Venice. On the small island of Murano, near that city, is the factory of the company which erected this palace of glass and mosaic work, an enterprise established more than a quarter of a century ago, not only as a business venture but to revive the ancient industry of ornamental glass work in which Venice was at one time preëminent. Among the best of the enamelled mosaics are two scenes in the life of Columbus, which at the close of the Exposition were to be transferred to the Columbus building in Chicago. Some of the most artistic specimens from the Murano factory, gems which are scattered among the museums and churches of Europe, are also shown as reproductions, and there are ancient toilet bottles, cups and goblets, oriental enamelled glasses, renaissance filigree and laces fashioned in glass, with etched and frosted glass in colors of sapphire, agate, topaz, jasper, onyx, and amethyst. In a word there is



ENGRAVING AND ETCHING





CONGRESS OF BEAUTY

1. The Grecian Type    2. An Octoroon    3. A Welsh Girl    4. Swedish    5. A Star of the East  
6. German    7. From Norway    8. Of the Orient    9. American





ST LAWRENCE GATE

the blow-pipe of the "gatherer," who reaching into one of the pots, takes up a little of the substance upon the end of his hollow rod and passes it to the blower. The latter rolls it briskly upon an iron slab and then, as required, expands it by blowing through the pipe in a downward position, or contracts it by directing the pipe upward. When the material has

reached the proper consistency, it is turned with a solid iron rod, and by means of wooden tools shaped into plaques, plates, and other forms. After leaving the blowing room, all glassware is subjected to a graduated or annealing heat, so tempering it as to resist changes in temperature.

Above the blowing room and the tempering oven are quarters for the cutters with their steel wheels, the smoothers with their wheels of sandstone, and the polishers with wheels of wood, abrading substances being used of various degrees of hardness. A more interesting process than any, though of less practical value, is the manufacture of what is termed glass cloth;



CROWDING INTO DONEGAL VILLAGE

but this is too complex here to be described in detail. Other departments belong to the engravers and etchers, and those who decorate the various articles in appropriate colors. Finally there is the crystal art room wherein are displayed the finished products of the factory. Ebony wood work forms an effective setting for the cut-glassware at the sides of the room, the upholsterings and tapestries of spun glass in the centre, and the ceiling decorations made of the same material. At the entrance is a so-called Henry Clay punch-bowl of 1812 in pressed glass, which though of excellent workmanship, is in marked contrast with the



INTERIOR VIEW

cut-glass bowl at its side, recently manufactured by the company. Attention is also attracted to ice-cream sets encased in brass-bound morocco, to sherbet and punch jugs of Roman design, to quaint decanters of Venetian shapes, graceful celery trays, ice-tubs, honey dishes, and a lamp of elaborate pattern designed for a banquet hall. Among articles in spun glass there are curtains, portières, and decorations for ceilings and walls, with lamp shades and other fancy articles beautifully painted, all of them intended to show the adaptability of spun glass to artistic purposes.

Opposite the Libbey works is the zoölogical arena of Carl Hagenbeck, who claims to have domesticated and trained more wild animals than any living man. The programme is both amusing and



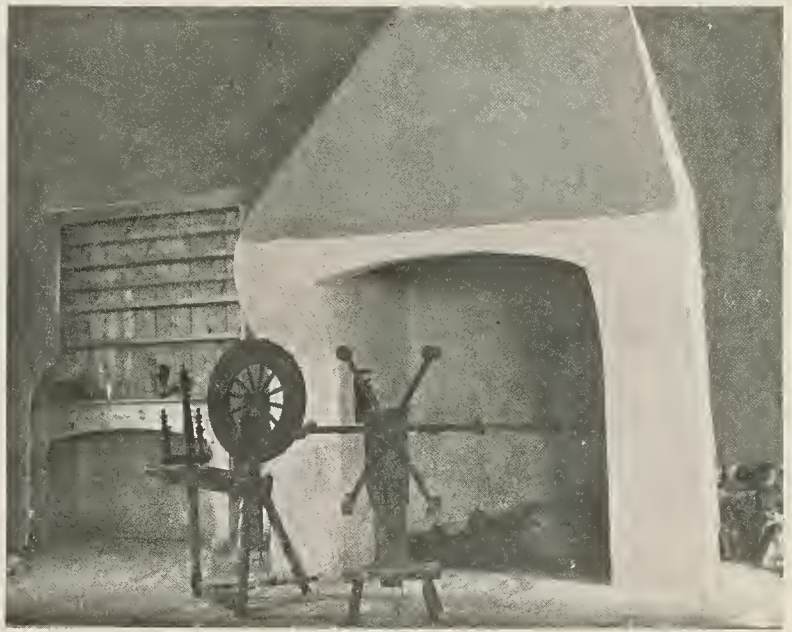
WISHING CHAIR



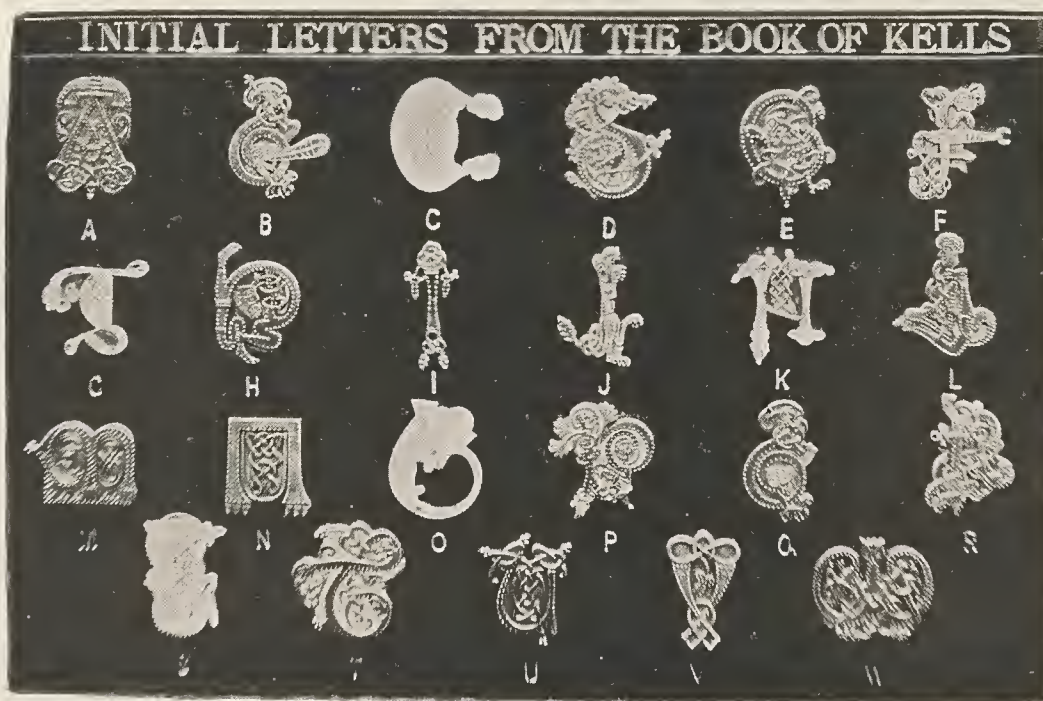
varied, for his menagerie includes elephants, lions, tigers, leopards, bears, dogs, pigs, goats, sheep, horses, ponies, zebras, and boars, with monkeys galore and many cases of storks and parrots, thus affording the possibilities of infinite combinations and forms of entertainment. Prince, the equestrian lion, rides on horseback and springs over banners with the grace and agility of a circus girl. Another lion rides in a chariot, drawn by a couple of Bengal tigers, while a brother tiger balances himself on a revolving globe. Polar bears walk the tight rope, and black bears roll down a toboggan slide. White goats frisk around the ring in company with spotted panthers, and a tiny poodle holds the hoop for a great black panther whose breath might blow him away. The most incongruous elements of the brute creation are thrown together in this amphitheatre, violating all preconceived notions of the forest and jungle by associating as neighbors and friends. So tame are the beasts that at times the chief keeper takes his lions or other performing animals for an airing around the plaisance, despite the protests of Columbian guards and special police.

Passing from the arena, the pilgrim of the plaisance observes at the opposite side of the avenue an ancient looking gateway flanked by towers, and beyond and above, a picturesque group of castellated structures. This is the Donegal Castle Irish village and contains the exhibits of the Donegal industrial fund, founded by Mrs Ernest Hart, who commenced her labors more than a decade ago, establishing schools for instruction in various industries here illustrated as in Lady Aberdeen's village. In the good work thus accomplished she received the hearty coöperation and sympathy of other women, whose sole aim was to educate the Irish peasantry in home industries, and to furnish a market for their products without making them objects of charity. Substantial aid was also rendered by the prince of Wales, by Gladstone, Cardinal Manning, and other influential men in church and state; so that presently factories were built and operations conducted on a larger scale.

But it was mainly through the efforts of Mrs Hart that these results were accomplished, as fully exemplified at the Fair. Beginning on a small scale, with 50 pounds of wool weighed out on her kitchen scales, and with £100 worth of goods stored in the bath-room of her London home, she gradually taught, through hand-books translated into Gaelic and a staff of instructors trained by herself in arts which she had first to



SPINNING WHEEL

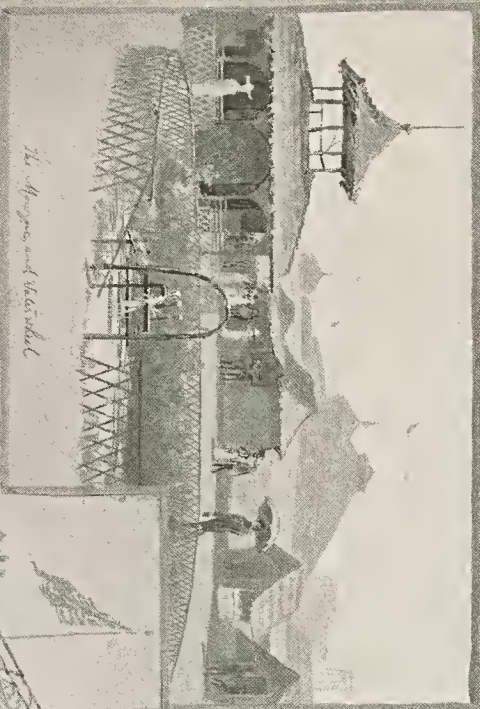
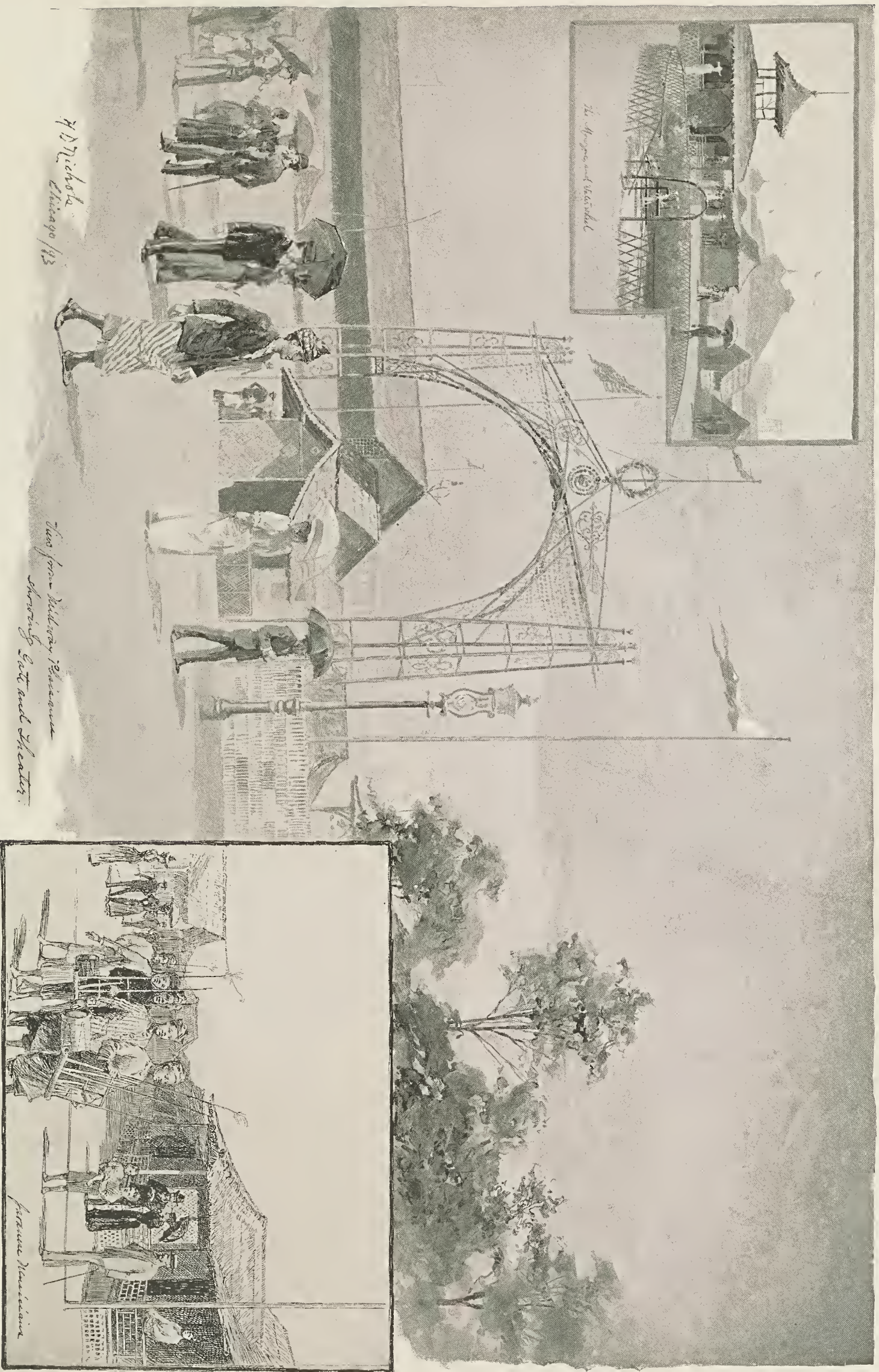


USED IN THE KELLS EMBROIDERIES

learn, the processes of spinning, weaving, drafting, lace-making, wood-carving, embroidering, and dyeing, the peasantry attaining a standard of excellence which won for them more prizes at the Paris Exposition of 1889 than were awarded to any class of British exhibitors. To this task she devoted ten anxious and laborious years, overcoming difficulties which to women of common mould it would seem impossible to surmount. The people for whom she labored lived in a region separated by 40 miles of bog from the nearest railroad station, its one narrow harbor inaccessible except at times to steamers of the lightest draft. On its barren and rocky soil no horse plough could be used, and even if surplus products were raised there was no

outlet to market; for with almost impassable roads during the greater part of the year, the freight to London on a ton of goods was five times as much as from London to New York. And yet in this region there were 100,000 inhabitants, of whom a large proportion, though honest, industrious, and always willing to learn, were in a state of chronic destitution and not infrequently of actual starvation. Such was the district which the patroness of the Donegal village raised from its abject condition to one of relative prosperity, while asking for



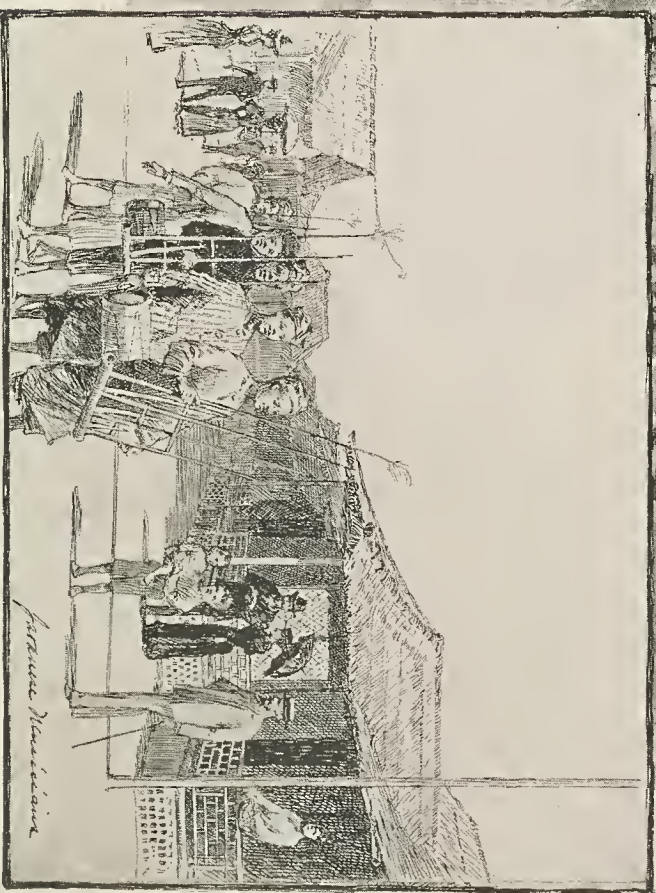


*The Village and the School*

*M. D. Nichols  
Chicago 1913*

*Two from Midway, Missouri  
showing East and West.*

JAPANESE VILLAGE



*Japanese Villagers*



its manufactures no more than their market value. Said the lord mayor of Dublin, while speaking on the village green on Irish day: "We ask not for your compassion nor for your pity, but would simply place before you articles recommended by their cheapness, their artistic beauty, and their excellent workmanship."

In the Donegal village are so many features of interest in its artistic presentment, its industrial aspect, and its record as a national enterprise, that it is difficult to condense into reasonable space a description of its character and contents. The architectural designs were for the most part the result of much thought and painstaking; but the drafting of them was the inspiration of a night,

the credit for the final elaboration of the plans being largely due to Geoffrey Hamlin of New York. The façade as seen from the entrance at the plaisance reproduces the St Lawrence gate, of which the original has stood for six centuries or more in the little town of Drogheda. Passing the portcullis of the keep a view of the village is obtained from its archway, presenting a scene that is quaint and picturesque, and essentially Irish. Around the green are grouped the white-washed cottages in which are conducted the industries fostered by Mrs Hart and taught in her technical schools. In one of the cottages wool is being spun into a fine firm thread by an Irish lass, as in her home at Gweedore, and this a weaver warps on his frame and weaves on an antiquated loom into the soft homespuns which have won gold medals and highest awards at



six international exhibitions, receiving high honors from the judges of the World's Fair. Elsewhere lace-making is in progress on a tambour frame by one of the oldest workers for the fund, whose filmy fabrics were carried away with delight by the infanta Eulalia, and have formed part of the trousseaus of royal princesses. Here also one of the pupils of the technical lace school is at work on Torchon laces of colored flax, in tints and materials patented for the benefit of workers, and registered under the name of "the Kells laces," now largely used for the decoration of furniture and table linen.

In the weaving cottage Kells linens are being woven on a hand loom, these linens, skilfully dyed by processes invented by the foundress, forming a specialty of the fund. They are largely used as a basis for embroidery and for wall hangings and window curtains by the art schools of Great Britain, and by firms whose business is in the line of art. They also form the basis of the famous Kells embroideries, invented in 1884 as a new Irish industry, and for which was received a gold medal at the International Inventions Exhibition in London in 1885, with high awards at Paris, Melbourne, and other international expositions. In these embroideries flax is used for the material, and the polished threads are worked on dyed and hand-made linens and woollens from designs adapted from the *Century Book of Kells* and from old Keltic manuscripts. In other cottages wood carving is done by young men taken from the plough and educated in London, these being the first Irish lads ever trained for the purpose, many of them returning to their native villages and engaging in business for themselves.

In the banqueting hall of the old castle of the O'Donnells, as here reproduced from drawings loaned by its present proprietor, are portières such as adorn the walls of Windsor and Hawarden castles, their designs selected by the queen and by the wife of William Ewart Gladstone. Here also are Irish point laces in simple

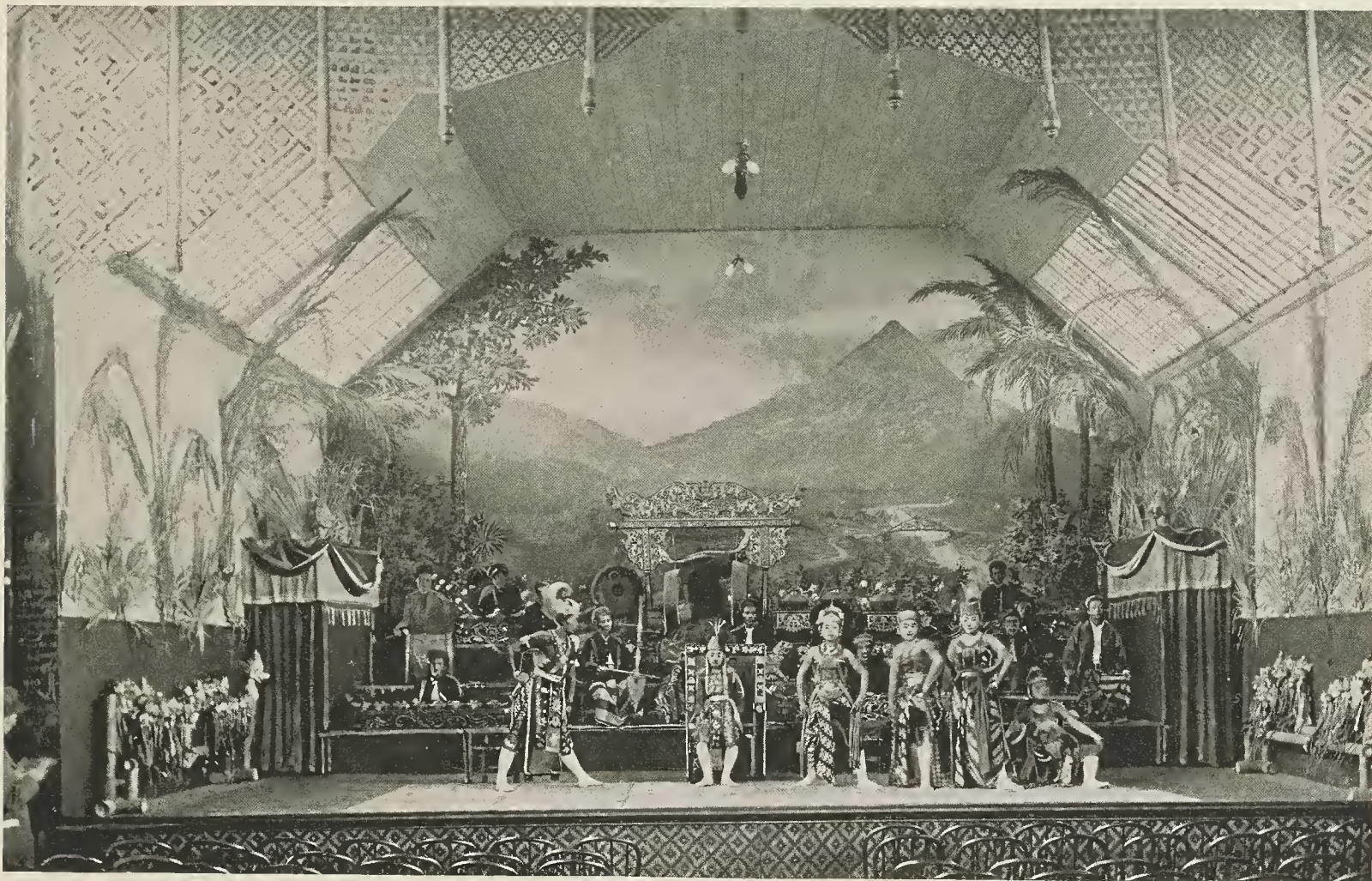


DENIZENS OF THE JAVANESE VILLAGE



and elaborate designs, with hand embroidered court dresses, vestments, altar cloths, table linen, and counterpanes, the last of these articles resembling those which were made in France in the middle ages. There are handkerchiefs ranging in price from a few cents to \$150, and there are homespun garments worn alike by Galway market women and princesses of the blood, all these and other specimens transferred from the village factory at Gueedore to the Donegal village at the plaisance.

Passing into the concert room, adorned with the works of Irish artists and the portraits of those whom Irishmen love to honor, we listen for a while to native melodies, chanted with harp accompaniment by the sweet songsters of Erin. Then stepping forth on the village green, we find ourselves in front of the ruined keep of Donegal castle, once the stronghold of the O'Donnells, the princes of Tyrconnel. In the garden behind rises to a height of 100 feet the round tower, a replica of one of these curious structures built more than a



THE JAVANESE THEATRE

thousand years ago, presumably as places of refuge for the monks and their sacred vessels when Ireland was overrun by the Danes. In this garden is also a reproduction in miniature of the Giant's causeway, and in full size of "the wishing chair."

Under the shadow of Donegal castle is the Japanese bazaar, filled with bronze and lacquer work, with fans and screens, vases and silks, figures of mythological characters, and articles of bric-a-brac such as are exposed for sale in every city of the United States, most of them, be it observed, mere counterfeits of Japanese art and workmanship. While in the bazaar itself there are no fictitious exhibits, there are few that cannot be seen to better advantage in the Manufactures and other departments of the Fair. Hence it is unnecessary here to describe them in detail.

The Javancse village beyond, known also as the Dutch settlement and the South Sea Islanders' village, is among the most interesting features of the plaisance. It is one whose whereabouts will not be readily mistaken; for in front is a miniature wind-mill, such as are used in Java to scare away the myriads of birds that infest the rice fields, emitting a volume of harsh, discordant sound altogether out of proportion to their size. The entrance is in the form of a bamboo archway, above which is a wreath and sword combined, the sign-manual of the old East India company. The entire village is inclosed by a ten-foot fence of bamboo, and consists of some 46 buildings, set on blocks of wood a few feet from the ground, including a temple, two shops where different processes of manufacture are exhibited, and in the central plaza, a tea house in which natives serve pure Java tea, coffee, and cocoa, and a theatre whose main attraction is its dark-eyed, willowy dancing-girls.

From the huts occupied by Javanese workmen to the cottage of the prince yclept Raden Adnen Soekmadilaga, the structures are of bamboo, roofed merely with rushes and bound together with fibres, but



perfectly water-tight and almost as strong as they are flexible. Each of the huts has a portico in front, where women make silk and gold embroideries and filigree work, weave mats and baskets, and dye and stamp their cotton goods, while men are fashioning weapons, brass ornaments, lacquer work, cigarettes, and appliances for Javanese games. The interiors are cheerful and clean, decorated with brightly colored cloths and divided usually by curtains. The cooking is performed in a building separated from the general living apartments, and after each meal there is music rendered on native instruments. In the residence of the prince are richer cloths and



embroideries than are seen in most of the others, with split bamboo matting, scorched to a soft brown, covering the floor. Except for this and the headquarters of the officials, nearly all the buildings contain within them a workshop, where the keepers sit on the bamboo floor with their goods scattered around them. These include not only the various manufactured articles, but small packages of tea, coffee, spices, tin ore, gum, sandal-wood, mahogany, ebony, and other products of the Malayan archipelago. Curious articles made of bamboo and palm, scented roots, rattan, cinchona, preserved fruits and insects, with models of bridges, carriages, and household and agricultural implements, and photographs of picturesque scenery, give some idea of the resources of the Dutch possessions and the capabilities of the natives.

There is a small, square temple of worship or mosque, with the priest sitting in a box on the altar, the roof surmounted by a minaret, whence he calls the devout to prayer. Opposite is the theatre, the only building to which an admission fee is charged. It is merely a large thatched cottage, the walls inside and out being covered with painted squares of bamboo matting. The stage, elevated a few feet from the hall, extends across it, and is about ten feet deep, with a series of platforms behind it, each a yard higher than the other; these for members of the orchestra, whose pieces consist of a violin-shaped

instrument with two strings, a small bamboo flute, and brass and copper gongs ranging in size from a saucer to a wash tub. Each gong has a knob in the centre which is struck with a stick, wound at the end with palm fibre; but the music is simple and sweet, differing entirely from the ear-piercing discord of a Chinese orchestra. Especially is it adapted to the slow, gliding movements of the dancing-girls, who in their way are as piquant and certainly more modest than their western sisters of the stage. With bare arms, shoulders, and feet, but with no unseemly exposure of person, their slender, lithe, and delicately rounded forms are decked in embroidered silks and velvets, and with bracelets and necklaces of gold. The dances constitute a series of graceful poses, the movements almost confined to the portion of the body above the waist, and all having a certain dramatic or symbolic significance. Although the dancing-girls of Java are petted and indulged in a way that would turn the heads of most of their sex, they conduct themselves as befits maidens who are educated by the priesthood, belong to a religious order, and are of such birth and character as to be sought in marriage by nobles and princes.

Of the eight dancing-girls engaged at the theatre four were sent by the sultan of Solo, a vassal monarch tributary to the home government and reigning over the central part of the island, while the other four, with the male dancers, actors, wrestlers, fencers, and kite-flyers, come from the Preanger regencies, a western province of Java. All are in charge of Prince Adnen, who, having made three pilgrimages to Mecca, ranks as a high priest. He is assisted by Carlo Ferrari, foreman of the village, a man who has resided in the Dutch



SAMOANS



East Indies for more than a quarter of a century, and is there esteemed as a hunter of renown. Among the employés are several from the court theatre, and the production here of a comedy which has held the boards of Javanese temples of the drama since time immemorial should be an event in the dramatic annals of the west. One man describes the humorous incidents, and the other actors and actresses delineate them in pantomime, the dancing girls appearing between the acts, as do the wiry fair featured athletes. The last are of a superior breed to the majority of the village population, forming in fact a race in themselves, like the professional athletes of Japan. From babyhood they have been fed, clothed and trained with a view to their future career, and never marry outside their caste.

Before leaving the village, a call should be made at the cottages of the directors, where are costly and elegant fabrics, rare works of native art, and not a few curiosities. Here are krisses or daggers, curved and straight, with blades of absorbent steel, engraved with dragons and set with costly jewels, handles of precious wood and sheaths of solid gold. These are the property of G. J. L. de Bruyn, who as manager of the village and one of the directors, occupies a residence adjacent to the theatre. A number of rhinoceros' feet are also on exposition, a portion of them fashioned into a lady's toilet case. In a cage just within the entrance is an orang-outang, all conscious of the honor conferred on him, and near by are men armed with long poles, to the ends of which sharp thorns are fastened, pointing backward. These, however, are not to guard the animal, but to represent the native police, and should some unruly inmate get beyond the control of the high priest or the



ROUNSEVILLE WILDMAN

Columbian guard, he would find himself caught in their clutch, though no such occasion was apt to arise within the peaceful confines of the Javanese hamlet.

The Samoan village or South Sea settlement across the avenue is also essentially native, the entrance



PANORAMA OF THE BERNESE ALPS



THE JOHORE BUNGALOW



THE SULTAN OF JOHORE

being in the form of a large war canoe, constructed of dark redwood bound with fibres, and as figurehead, the rude carving of a sea god. Sails made of matting, long oars, a wooden trough or gong, bows, arrows, axes, and other implements of warfare are displayed, while the boat itself is gashed and seamed from hard service on the Pacific. In front of the entrance is the house which formerly belonged to Mataafa, the prince who rebelled against German rule and was deposed. It is shaped like a bee-hive, with apex some thirty feet above ground, and is constructed of the wood of the bread-fruit tree, which in Samoa is proof against ants. In this hut and in one erected in the centre of the village, are the principal curios, which include specimens of tapa cloth made from pounded and tanned strips of mulberry bark, fans, war-clubs, native ornaments, cooking utensils, miniature canoes, cotton fabrics, and





INTERIOR TURKISH MOSQUE



various trinkets, shells, and native woods. But the most graphic feature of the exhibit is in the natives themselves—men, women, and children. When the weather permits they are clad in strips of tapa cloth, as scant as decency allows, the girls and women being decked with wreaths of flowers of which they are passionately fond. The men sing their war songs, the casting of spears, the throwing of axes, the rush of the canoe, and the shock of battle being depicted in the dance. The tall and by no means ill-favored women have their own songs and dances of a festive and more pleasing nature. All sing and dance, partaking at times of kava, the national drink, the mode of life resembling that in the Javanese village, except that there is more war in the atmosphere. The people are clean and hospitable, and their houses, thatched with wild sugar cane, the floors being spread with mats, are cheerful and airy. Mats, it may be here remarked, play a most important part in



TURKISH TAPESTRIES

the life of a Samoan. When a tribe goes to war the first thing to be done is to secure the mats in a place of safety; for they descend as priceless heirlooms from family to family, and without them a bride's dower would be considered entirely incomplete.

The Samoan village is in charge of Henry J. Moors, an American who has lived in Samoa for a score of years, is a master of the South Sea dialect, the confidant of the deposed Mataafa, induced the islanders to leave their homes in Fiji, Wallis island, and Samoa, and is responsible for their safe return, the exhibit being organized by the Oceanic Trading company, of Chicago.

Of all the foreign countries which find expression at the Fair none are better represented than Johore, a sultanate at the southern extremity of the Malay peninsula, rich in timber and other woods, and with a soil well adapted to the growth of rice, coffee, tobacco, sugar-cane, and other tropical products. Of the display contained in the Agricultural building mention has already been made, and elsewhere, especially in the Johore bungalow, occupied by the retainers of the sultan, are other exhibits, of which Rounseville Wildman is in charge, forming together a complete exemplification, not only of the productions, but of the buildings, implements, arms, dress, and customs of this cosmopolitan people, which includes besides Malays, Chinese, Javanese,





TURKISH BAZAAR





THE TURKISH SULTAN'S SILVER BED

Siamese, Arabs, and Dyaks. In models are structures of many patterns, from the rude huts of the aboriginal Saki and Jacoons to the palace of the rajah and the mosque where his subjects worship. There are also models of every form of boat used by the aboriginal or by the modern Malay and Chinaman, with a primitive forge and blacksmith's tools and household and other utensils of quaint device. There are costumes of many descriptions, from such as are worn by the sultan's company of Chinese actors to a bridal dress and to the usual attire of the various classes, together with the loom on which is woven the national garment known as the sarong. The bungalow itself was built in Jahore, is thatched with palm and raised several feet above ground, as is the custom in that country for protection against tigers, snakes, and ants. In the upper room is the bed of a Malay rajah and the throne on which he sits at meat.

Passing the natatorium on the southern side of the plaisance, we come to the panorama of the Bernese Alps contained in the building adjacent, and as this represents, as I have said, the sole contribution of Switzerland to the department of Fine Arts, it is worthy of more than passing mention. Cer-

tain it is that if panoramas can ever be classed as works of art, this mammoth depiction, covering more than 6,000 square feet, is worthy of that distinction. Of Alpine paintings there is no lack, and scores of times have the Jungfrau and the Matterhorn been placed on canvas, their beauty and sublimity, their scenic effect and stupendous proportions rendered so far as such rendition was possible. But here is not a single alp but an entire range of alps; not a mere prostitution of nature to catch the eye of the sight-seer, but an interpretation of the genius of the mountains in all their majesty and loveliness.

By a citizen of Geneva, Henneberg by name, three Swiss artists were chosen for the task, men of repute, but each in a separate line of art, and forming together an excellent combination for such an artistic enterprise. These were Eugène Burnand, eminent as a landscape and animal painter, and perfectly at home in Alpine subjects; M. Furet, also a landscape artist, whose themes are usually chosen from the middle regions and the plains; and Baud-Bovy who passes much of his time in studies of local life, and especially the life of mountaineers. By this trio were chosen four collaborators, and to these were later added three Parisian artists. In the summer of 1891 the party encamped on the summit of the Mäennlichen alp, and there passed several months in study and sketching; then returning to Paris, they shut themselves up in their studio, a large circular shed, formerly used for a military panorama, and in October of the following year the work was completed, receiving from the ablest of critics unqualified commendation and winning for its artificers the cross of the legion of honor.

Standing on an inner platform which here represents the Mäennlichen, its summit facing the Bernese alps and standing like a tall promontory between the valleys of Lauterbrunnen and Grindelwald, the spectator views, as from a belvedere, the entire panorama of the Oberland. Here are all the most beautiful and majestic elements of alpine scenery; fields of virgin



"FAR-AWAY" MOSES





OBELISK IN TURKISH VILLAGE

diverse and heterogeneous elements. Even among the higher alps, where Wetterhorn and Shreckhorn, Eiger and Jungfrau raise their snow-capped summits thousands of feet above their neighbors, there is a certain rhythm of outline, a balance of plane, in keeping with the design and yet a faithful reproduction of nature's handiwork. The verdure on their lower slopes and the landscape vistas at their feet all add to the general effect, while a dark network of forests affords an artistic setting for plains and valleys. "I have seen many panoramas," said the president of the Alpine club; "but I never saw one that impressed me so profoundly as this. I hope to see it again; since we are assured the painting will be returned to Paris after the Columbian Exposition for which it was intended."

In connection with the panorama of the Bernese alps may be mentioned that of the volcano of Kalauea, displayed in a polygonal building further to the west of the plaisance and on the opposite side of the avenue. Over the portal is the figure of Pele, the Hawaiian goddess of fire, its pose suggested by the well-known legend of a race wherein the goddess, being worsted by a native prince, pursued him in a chariot of molten lava, hurling fire-brands after him as he sought refuge in the sea. Circling the walls within are some 22,000 square feet or nearly half an acre of canvas, whereon is depicted "the inferno of the Pacific," the largest volcano on the face of the earth. While not without merit, it does not compare with the other as a panoramic painting, the effect being largely produced by electric lights, pyrotechnics, and other mechanical contrivances. The point of observation is in the very heart of the crater, and not on its brow where thousands of travellers have stood. Gazing upward and around, the spectator is encompassed with

snow; glaciers and walls of rock, seamed with cascades or interlaced, as with threads of silver, by the filmy veil of waterfalls; valleys and cañons furrowed by mountain torrents; grass-covered slopes and the sombre foliage of forests, with here and there a peaceful hamlet nestling among lush meadows and thriving orchards. Then comes the reverse side of the picture, a spacious undulating plain, with the village of Interlachen, the blue waters of Lake Thun, and beyond, the dim outline of Jura, all forming a scene of surpassing loveliness—the idyll of the pictorial drama.

But, as is remarked by Philippe Godet, laureate of the academy, the "keynote of this grand symphony is the imposing pile of the Bernese alps, which displays itself from the Mäennlichen in all its magnificence. Here is the Jungfrau, bathing its pure brow in the ether, to the right, the Blümlis alp with its finely cut profile; the broad ridges of the Breithorn and Tschingelhorn; to the left of the queen of the Oberland, the Mönch, with its huge steep of ice; the Eiger, shooting into the air its rugged silhouette and turning its precipitous front to the setting sun; the Schreckhorn, darting solitary into the blue; the Wetterhorn, moulded and poised like an ideal temple. At the feet of this range of giants, the two valleys spread themselves lazily out; on the left, Grindelwald, the silvery roofs of its chalets, its fruit trees and ploughed fields, its dark masses of forest, scaling the steep inclines; its cowboys, its herds of cattle white and red; its parti-coloured goats, all basking in the sun; on the right, opening out like a bottomless abyss, the sterner valley of Lauterbrunnen, with the Staubbach and the White Lütchine, hurrying to join her Black sister."

Perhaps the greatest charm in this half rood of canvas; for in no smaller compass could the impression be conveyed; is the perfect development and relation of all the parts to one harmonious whole, though composed of the most



TURKISH WOMAN



A TURK IN COSTUME



a hissing, bubbling sea of lava, with tongues of flame and clouds of steam rising from fathomless pits to overhanging crags and masses of rock. All this is expressed with studied but not with artistic realism, fragments of rock being blended with painted cliffs on which are dummies and painted figures, presumably intended for tourists, while flash-lights in various colors, with detonation of bombs and crackers, imitate in showman fashion the awful grandeur of an eruption.

Adjacent to the Alpine panorama is the Turkish village, a typical exhibit of the Ottoman empire, spread over a spacious area and arranged in attractive style by Robert Levy, its concessionaire, representing the firm of Saadullah, Suhami and company, Constantinople. Here are no antique castles, no grim weapons or

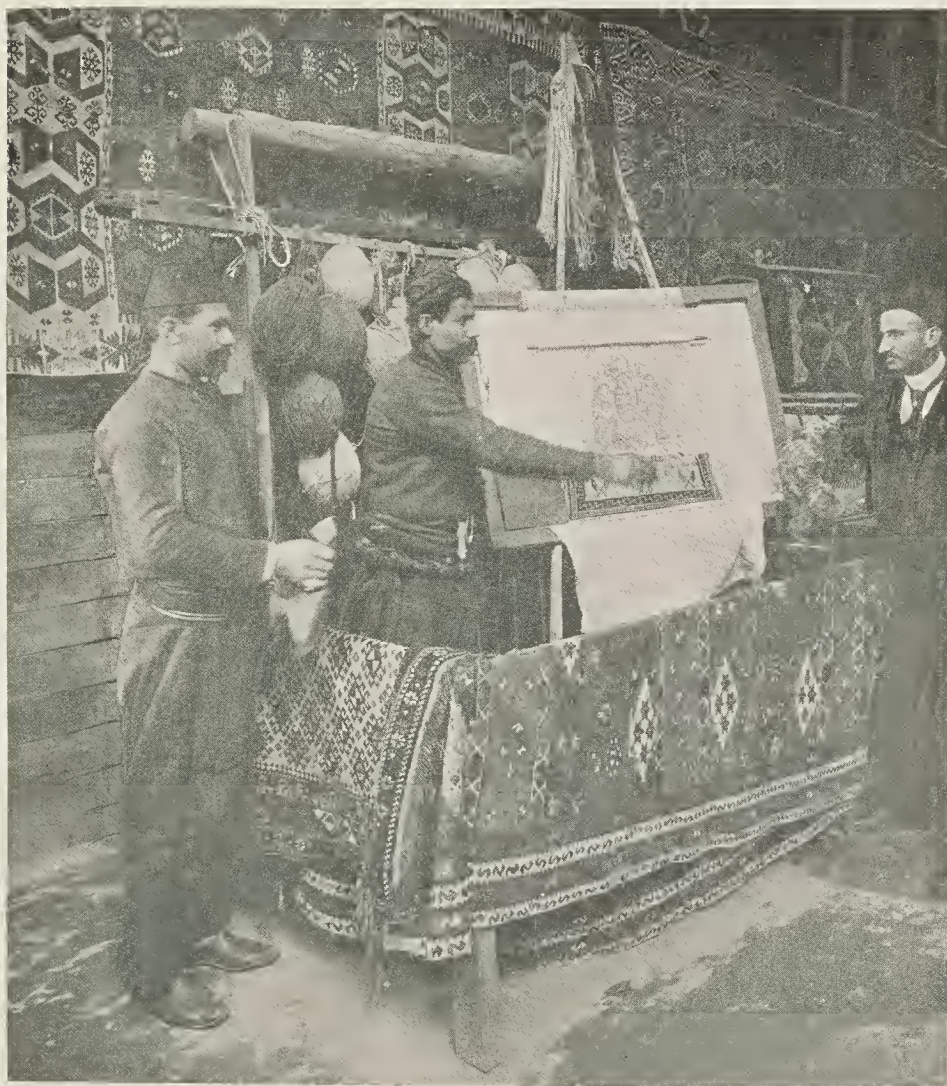
warriors, no peasants, or peasants' homes; instead are luxurious pavilions and bazaars, a miniature mosque, a theatre, with Turkish sedan bearers, and costly articles of furniture and decoration, all true to the life of Turkey in Europe and Turkey in Asia. At one corner of the village stands the mosque, with its gilded dome 60 feet high and its slender minaret rising to an equal height. It was erected by special permission of the Ottoman government and dedicated with much pomp and ceremony, as well it might be; for this was the first time that a Moham-

medan temple had been consecrated outside the limits of the Mohammedan world.

On the appointed day the muezzin, from his perch in the tall white tower, summoned the faithful to prayers and to the dedication ceremonies. They came from all directions, advancing in long procession some 3,000 strong, headed by a military band. Though accompanied by native musicians sounding their shrill pipes and discordant drums, and by a contingent of Turks in gorgeous uniforms over whom floated the crimson banner of the porte, the majority of the participants were of the Caucasian race. Attired in scarlet fezes embroidered with the crescent, they were popularly known as shriners, and officially as the "Ancient Arabic order of Nobles of the Mystic Shrine," an organization which flourished in Turkey many years before it gained a foothold in the United States, the majority of those who took part in the exercises being members of the Medina temple of Chicago. The procession wound through the village, the men entering the mosque in sandals or without substantial foot-wear, and soon all were at prayer. In his little square shrine, hung with rich tapestry, stood the high priest, and behind him a row of thirteen assistants. The ceremony was of the briefest—merely a recitation of passages from the ritual, in



A ROOM WITH ORIENTAL FURNITURE



TURKISH FABRICS





OUTSIDE THE WALLS OF THE GERMAN VILLAGE



THE GERMAN CASTLE



which the muezzin and his brethren were the prominent figures, the congregation responding with frequent prostrations, and devout exclamations of Allah! A banquet followed in an adjoining hall; a handsome Damascus blade was presented to the Medina temple by the concessionaire, and the celebration was at an end.

Close to the mosque is the refreshment pavilion, with wide arched veranda, its interior decorated with



SIDE VIEW OF THE GERMAN VILLAGE

silken curtains and the finest of oriental fabrics. Here are served lemonades, sherbets and other Turkish drinks, with oranges, raisins, bananas, tamarinds, and pomegranates. To the south is a small structure enclosing a Persian tent, 160 years old, and formerly belonging to one of the shahs, who pitched it many a day in the hunting ground or the battle field. It represents an immense amount of hand-work, the interior being almost completely covered with figures embroidered in silver, gold, and silk. Here also is the sultan's silver bed of solid metal and most elaborately ornamented, both these priceless treasures being guarded day and night. Near it is a large building in which are exhibited the manufactured and other products of Turkey, this forming the educational portion of the display, while in the centre is its commercial feature, in the form of a grand bazaar with 40 booths. Among the articles offered for sale are tapestries, embroideries, rugs, carpets, silver-ware, fili-

gree work peculiar to the orient, brass-ware, precious stones and jewelry, ancient arms and relics, and in a word whatever is produced or found throughout the broad empire of the porte. Restaurants are grouped in the neighborhood, the café proper supplying the genuine Mocha coffee, and offering the visitor a huge water pipe filled with native tobacco. While thus engaged, he listens to the native band, and later perhaps, visits the native theatre, where the favorite performance is "A Wedding in Damascus," in which, after all misunderstandings have been settled and the wedding festivities are actually in progress, the women appear in a series of dances.

In front of the bazaar are reproductions of two ancient monuments, one, near the refreshment pavilion, of Cleopatra's needle, and the other near the café, representing the Serpentine column. The latter was fashioned of three intertwining serpents, and was erected at Delphi to commemorate the victory of Plataea. In rear of the bazaar are cottages in which men and women are engaged in the manufacture of rugs, laces, embroideries, brass-ware, and other industries pertaining to the country. The largest of these buildings is a candy factory and salesroom, the most popular of oriental sweets being known as Rahat-el-Lo-koom; that is to say, comfort of the throat.

But attracting more attention than anything else in the village, is a small, white-bearded man whom Mark Twain introduced to the world many years ago. It is related in *Innocents*



ENTRANCE TO THE VILLAGE

*Abroad* how the author selected him for his guide through the narrow, tortuous streets of Constantinople. Although he could speak English, the man was rather of taciturn mood, and Twain was so much interested in what he saw that he did not care to talk. Finally, after they had travelled together for a while, the latter





PERSIAN DANCING GIRL



ENGRAVING ON BRASS

asked the guide his name. "Moses," was the reply. Now, having always lived in Constantinople, Moses was not specially interested in its sights, and while Twain would be standing before some gorgeous mosque or bazaar, as though rooted with the intensity of admiration, his guide would still keep plodding on. The humorist was so often distanced in this unequal contest that he dubbed him "far-away Moses," and thus he was recognized by thousands who visited the plaisance.

The Moorish palace, adjoining the Turkish village on the west, is architecturally interesting, as of the type so familiar and once so widely represented in Africa and Spain. Within it rugs, tiles, bronzes, swords, works of art, and curios are sold by turbaned Moors, who also act as waiters in the local restaurant. Figures in wax give the visitor a clear idea of a people which once played no mean part in the history of the world, and, if inclined, he may become so entangled in an ingenious labyrinth of optical illusions as to imagine a swart-visaged Berber in every corner. There are also about sixty groups in wax on the second floor, the figures being made in Paris, and representing not only European rulers but historic Americans. Scattered through the building are comely women, some in wax and others of flesh and blood, the skilful disposition of mirrors assisting to make the illusions more complete. In a separate chamber is a gruesome sight in the form of the scaffold and guillotine used for the execution of Marie Antoinette, the executioner and attending officials being shown in wax. In the background a painting represents a crowd of the proletariat gloating over her death, and near the guillotine, the blade of which is rusted with blood, is the wicker basket ready to receive the head of the victim.

In contrast with the Moorish palace and the Javanese colony is the German village, adjacent to the latter and covering nearly one sixth of the northern side of the plaisance. All the structures, 36 in number, illustrate the mediæval architecture of that country, and especially of Bavaria. The visitor enters through the arched portal of a square tower, over which is the inscription "To the Golden Tankard." Within, music pavilions and refreshment halls are plentiful,

Edelweiss beer served by rosy cheeked Bavarian barmaids, with bare, well-rounded arms, flowing freely, not into golden tankards but into capacious beer glasses. Two military bands are on the grounds, the cavalry band in white uniforms, and the infantry in red and blue, thus combining the national colors of the United States. The latter has 48 pieces and is composed of army veterans, its leader being Eduard Ruscheweyh, who served in the wars with Austria and France, and for many years was royal musical director of Prussia.



ORIENTAL DANSEUSE



IN STREET OF CAIRO

On the left of the entrance





MARRIAGE PROCESSION

is the rich and massive façade of a Hessian town-hall, with carved outer staircase—the traditional Bridal stairs. It has a high slate roof, and over its broad gate is sculptured on the frieze the date of erection as in the original—"Anno Domini, 1585." Here are several typically furnished peasants' homes, with figures in characteristic raiment and specimens of home manufactures. The huge base timbers and the crude painting and frescoes are exact imitations, as also are the tall windows of stained glass, venerable in appearance. From the balcony depend festoons of woolen cloth,



NUBIAN DANCING BOY

spun centuries ago upon hand-loom, the simple designs worked with flaxen threads. The main body of the hall, however, is occupied by the museum, many of its rarest articles being contained in models of colleges and others in plain cases. The array of bronze masks and images carries one back many hundreds of years, Bavaria contributing many curious head-dresses and jewels, with here and there a relic of Columbus' times. Huge silver chains and iron rings, jewelled head-gear worn by the brides of old, and antique caps of golden braid donned by wealthy matrons stand side by side with wooden clothes-beaters and book-jacks ingeniously carved, and huge powder flasks of bone ornamented with silver.

The museum forms a portion of a valuable ethnological collection, which is substantially completed in the picturesque German castle towering aloft from the centre of the village, surmounted by turrets and spires, and surrounded by palisades and moats. Reaching the entrance tower beyond a model drawbridge, the visitor may take either of two passage-ways. Following one of them, he comes to a large wooded garden, provided with tables and chairs, restaurants, and pavilions for the bands already mentioned. Here one may partake of viands served as at the hotel Kaiserhof, of Berlin, to the sound of music provided by Herman Wolff, the director of the Philharmonic society and army inspector of Prussia.

Entering the castle, through its old sixteenth century



THE TEMPLE OF LUKSOR



A COSMOPOLITAN THOROUGHFARE

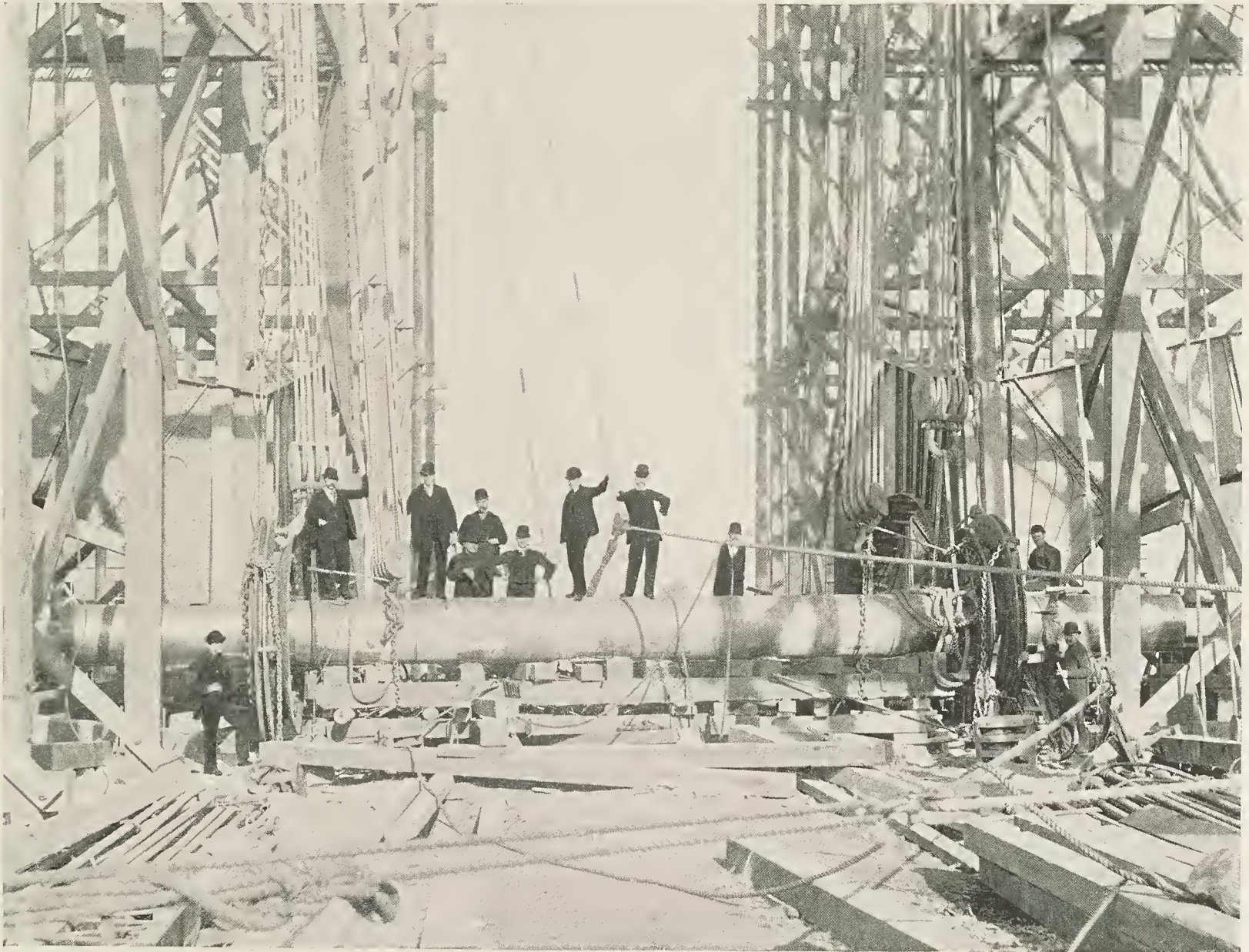




THE FERRIS WHEEL



gateway, the visitor is confronted at the entrance to a museum of ethnology with a group in wax of the national warriors and heroes of Germany. Around an heroic figure of Germania are the eagle-plumed Armenius; the warlike, unlettered genius, Charlemagne; Otto the warrior churchman, who carries a cathedral in his arms; the long-bearded Frederick Barbarossa, friend of the people, and old Kaiser William of United Germany, who was with us in the flesh not many years ago. A foot-soldier of the Thirty Years' war stands on either side of Germania, and here also are representatives of Frank and Roman soldiery. The walls are covered with weapons of early date, with flags taken from the nations against which Germany has warred, and with tapestries and silks of the sixteenth century, when Italy with the looms of Genoa, Florence, and Venice, was in the grasp of Germany and Spain. There are German peasants dressed in gayly colored homespun goods, tinsel, and embroideries glistening with gold and silver threads. They are of all ages and provinces, and it is difficult to believe that they are merely studies in still life. In the hall of Germania are lance and axe heads, arrow



PLACING THE AXLE IN THE FERRIS WHEEL

points, knives, and other weapons, utensils, and ornaments gathered from Roman and German tombs, some crude and simple, others rudely beautiful, and all relics of the days when Teutonic tribes were warring among themselves in the forests of Germany, as yet unbroken to the Roman yoke. These are reproductions from the Berlin museum, mainly collected from the burial places of Saxony, Hanover, Schleswig-Holstein, and Hungary, where the ancient German tribes longest retained their primitive customs.

The chapel of the castle contains knights in full armor, with coats of mail of every variety, from the earliest to comparatively recent times. Old and tattered banners line the walls, in company with rare etchings and paintings. The evolution of armored suits is shown, from the crude chain breastplate to the full steel garment with movable joints, a suit of mail inlaid with silver, bearing the royal arms of Austria, having seen service in the Thirty Years' war. The central figures of this group are two horsemen armed cap-a-pié, the heads and bodies of their steeds being protected with heavy plates as during the sixteenth century. Above this warlike array of the mediæval ages, and side by side with such bloody emblems as the blue and yellow banners of the Burgundian knights, are pictures of such artists of the period as Cranach and Bugiardini, whose themes were tender, soft-eyed children in the arms of Christ or the madonna. Near these are the angels and symbolized virtues which sprung from the brain and soul of Raphael.



In chambers adjoining the chapel are hundreds of single and two-handed swords, with daggers, battle-axes, guns, cross-bows, powder-horns, pistols, and combination guns and spears, grouped in cases hung upon the walls and stacked in various devices. There are the heavy swords of the German tribes—some of them seven feet long,—which the muscular Teutons wielded, and the short broadswords of the Romans, more readily handled and of superior metal. Ivory handled halberts, strangely carved powder-flasks, daggers grooved to contain deadly poison, cross-bows for war and the chase, some with stocks

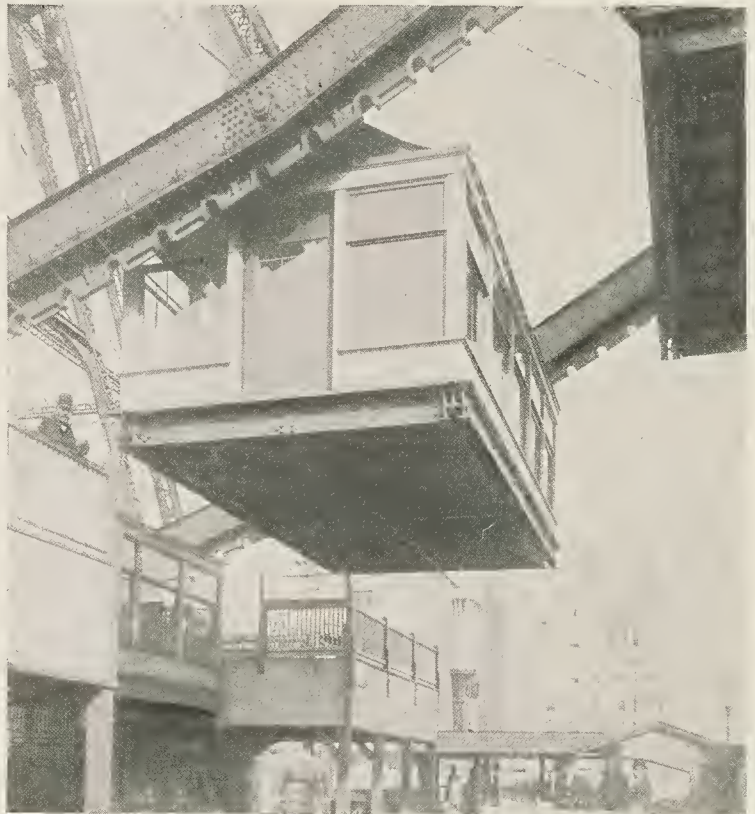


GEORGE W. F. FERRIS

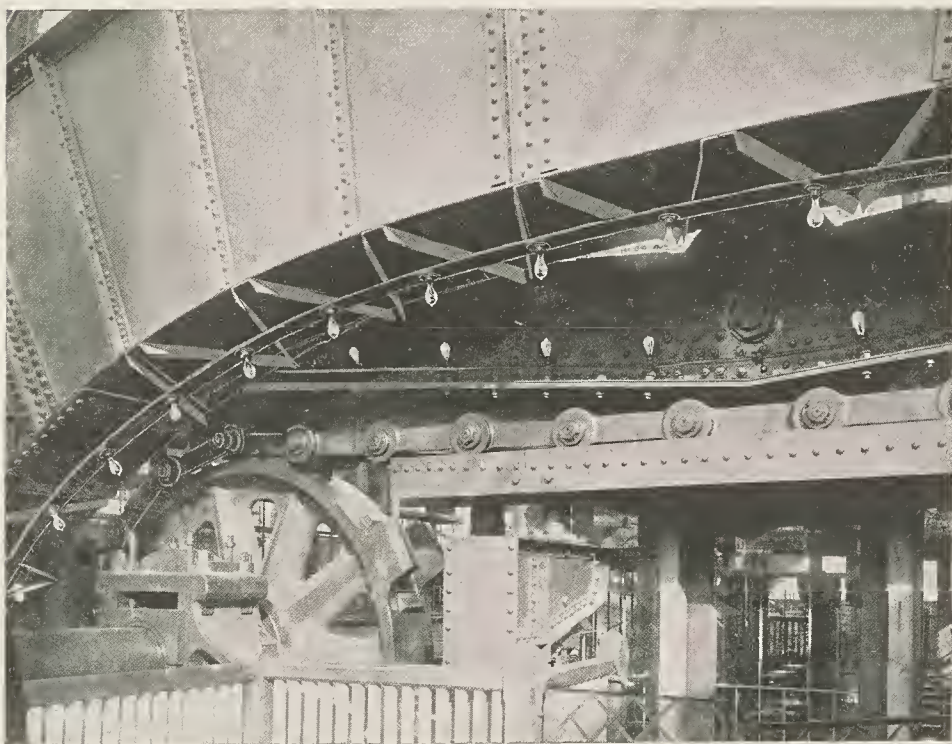
inlaid with silver and ivory, delicate Italian blades, stirrups, helmets, and gloves are exhibited in endless variety. Here is a gun the stock of which is covered with copper and gold, carried in the sixteenth century by a grand-duke of Brunswick. The cross of Burgundy and the chains of the Golden Fleece appear upon the ivory handle of another, and the sun-wheel of the old German pagans

flames upon sword hilts not far removed from those which bear the Christian cross. A sword with pistol attachment is the weapon which Von Hutten bore when he came to arrest his friend Martin Luther, and near by is the spur of Charlemagne and a box that belonged to the elector of Saxony. Each treasure has a history and is of unquestionable authenticity, the entire collection being so arranged as to show the evolution of arms, the evolution of armor being illustrated in the chapel and of national costumes in Germania hall.

Near the Hessian town-hall are the typical homes of the peasantry, each one large enough to contain the horses, cows, pigs, and fodder, in addition to its human inmates, the ground floor serving for stalls and stables, the first floor for family use, and the hay loft above all. A fantastic specimen of architecture is the flaring roof of a cottage in the Black forest, which descends like the wings of a brooding hen almost to the ground. In winter when the forest is wrapped in a mantle of snow, this cottage is turned into a factory, where painted wooden villages with wonderful figures of quadrupeds and human beings play the leading part. The West-



SECTION OF WHEEL WITH CAR



MACHINERY THAT TURNS THE WHEEL

phalian house is stately and cathedral-like in comparison, having a high pointed roof thatched with straw, and above the gable, horses' heads carved in wood, the tribal symbol of the ancient Saxons. Through its half opened horizontally divided doors comes the pungent aroma of a Westphalia ham as it is carried from the smoke chamber. Diagonally opposite is the Upper Bavarian house of pronounced highland type, with carved doors and window frames; green shutters and wide verandas, with the cross surmounting the gable, closely resembling a Swiss cottage. More rudely constructed is the Spree Forest log farm-house, its gable rafters bearing carved heads of wolves which proclaim that its ancient inmates were the fierce and warlike Vandals.

The German village comes nearer to being an expression of national sentiment than any exhibit made by the empire. The project was warmly supported by the government, and the list of its attractions is

included in the official catalogue issued by the German commissioners. For this unique and interesting display, credit is due to Ulrich Jahn, of Charlottenburg, a pupil and friend of Professor Virchow. With the financial support



of the German and national banks of Berlin, he organized a company styled the German Ethnographical Exhibition, with a capital of nearly \$400,000, C. B. Schmidt of Omaha being placed in charge of the enterprise in Chicago. The ethnological exhibits are valued at many times that amount, the museum of armor and arms alone being estimated at \$1,000,000. This collection is the result of fifteen years of labor on the part of Richard Zschille, a town councillor of Grossenheim, near Dresden, and a friend of the king of Saxony. The plan and scope of the entire display were matured with the assistance of a committee of artists and scientific men, such men as Professor Virchow, rector of the university of Berlin; Baurath Wallot, the architect of the new German Reichstag building; Eugène Bracht and Von Heyden, celebrated painters; A. Voss, director of the Royal Ethnographic museum, and Cohn, Siemens and Magnus, the Berlin bankers. The architectural plans were made under the direction of Carl Hoffacker, a professor in the Berlin Art academy, and the village was built by the firm of Philip Holzmann and company of Frankfort-on-the-Main, all the wood-work being of German material.

Few nations have developed their inner culture more fully than the German empire. Though many tribes may have broke loose from the strong ties of the ancient Germanic family, each adhering tenaciously to tribal peculiarities of thought and custom, there nevertheless has obtained among them all a unanimity of sentiment, a warm instinct of kinship, which has at last ripened into the empire of United Germany. As the tribal

peculiarities are in no particular more sharply manifest than in variety of costume and domestic architecture, the management of the German village has fully illustrated, and in most graphic and interesting form, these phases of national life.



MODEL OF ST PETER'S

Zoöpraxiscopic hall is the building of formidable name in which are given illustrated lectures on animal locomotion as applied to art. The discourses and the pictures are both entertaining and instructive, and through them one may learn surprising facts as to animals in motion and the positions which they assume. Investigation in this line is a speciality which has been pursued within comparatively recent years, among the most prominent of those who have

engaged in it being Ottomar Anschuetz, of Lissa, Prussia, whose tachyscopes are exhibited in the Electricity building, and Eadmund Muybridge, who displays some of his results in the hall on the plaisance. With photographic apparatus so perfected that an exposure of one ten-thousandth part of a second is sufficient for a truthful impression, the labors of such men have been prolific of results. The step of a man in the act of walking has been photographed at various points of motion, as well as the jumping and galloping of a horse, the climbing of a monkey, and the flight of a bird, with its motions upon the ground. Thus long established ideas which have obtained even among the most observant artists have been corrected, these investigations being of interest and value to the scientist as well as to the world of art.

Adjoining this exhibition is the Persian palace, which reproduces a portion of the royal residence of the shah of Ispahan, the large hall on the first floor being decorated with all the richness of coloring characteristic of Persian taste. On the second floor are a restaurant and tea house, the beverage being brewed in large urns and containing floating slices of lemon, as in Russia. In various booths near by are weavers of carpets, rugs, shawls, and plain and striped silks, for which the Persians are famous. There are also makers of satins, brocades, and velvets, manufacturers of bronze work, engravers in brass and other metals, cutters and polishers of gems, and those who prepare the candies and sweetmeats of which Persian women love to partake. Although the café contains, besides its black-eyed waiters, a number of dancing-girls, there is a special hall in another part of the palace, in which are entertainments of a questionable character. In the theatre a troop of men supply the amusements, performing in a small pit, where magicians thrust knives and swords into various portions of the body, and athletes, tall and swarthy, swing clubs, wrestle, and lift and throw heavy weights. These with





IN THE AUSTRIAN VILLAGE

sleight-of-hand men, merchants, waiters, danseuses, artisans, and others, number about seventy, and make the Persian building a lively place for those who care for such entertainments.

Beyond it, to the north, are the manifold sights and noises of the street in Cairo, whose plastered walls, irregular buildings, and babel of sounds do not at first create an agreeable impression, though when the picture is examined in detail, the contrast between the unsightly and the picturesque is not without interest. The principal entrance is through the broad, low, eastern portal, where at once the visitor finds himself in the ancient African city. Here from the brick courtyard and the tiny booths one gazes down the street, with its curious bay-windowed houses, and bazaars on either side, and above, the graceful minaret of the mosque. Visitors are scattered more plentifully among the

Arabs, merchants, Soudanese, donkey boys, performing monkeys, and snake charmers, than in Cairo itself; but here is a thoroughfare on which are people of many races and proclivities. Arabs, Soudanese, Egyptians, and Europeans have all their separate quarters in Cairo; but in the city as in the street they sometimes wander abroad amid the cosmopolitan throng. It is when the wedding or the birthday procession passes along that the populace turns out in force and conjurers, astrologers, snake charmers, and dancers strive to win admiration and reward. The wedding procession is of daily occurrence, pert Arabian and Soudanese children running ahead as heralds, and



OLD VIENNA





NEAR THE CHINESE QUARTER

the torch-bearer waving aloft his sign of office. The oriental band brays in honor of the event, which is succeeded by a parade of donkeys and half-naked wrestlers, while swordsmen with scimitars and shields indulge in special contests of skill. Jesters, mounted upon camels and fantastically dressed, slap each others' faces, and do as would their brothers at Barnum's or Forepaugh's circus, while after all comes the central figure amid the commotion—the coy bride, hidden under a rose-colored canopy, preceded by her bridesmaids and an unladen camel gorgeously caparisoned.

The mosque, around which swarms so much of this heterogeneous throng, is a substantial counterpart of that of the sultan Kait Bey, all save the minaret, which is a reproduction of the tower above the mosque of Abou Bake Bazhar. The massive doors of this house of worship are rich in metallic ornamentations and gorgeous in coloring. Entering the sanctuary the scene is one of oriental splendor, softened by the graceful draperies and the mellow light shed by its many pendent lamps. Regular services are held every Friday at noon, but five times daily the priest from the gallery of the minaret summons the faithful to prayer. At daybreak, just after high-noon, in the middle of the

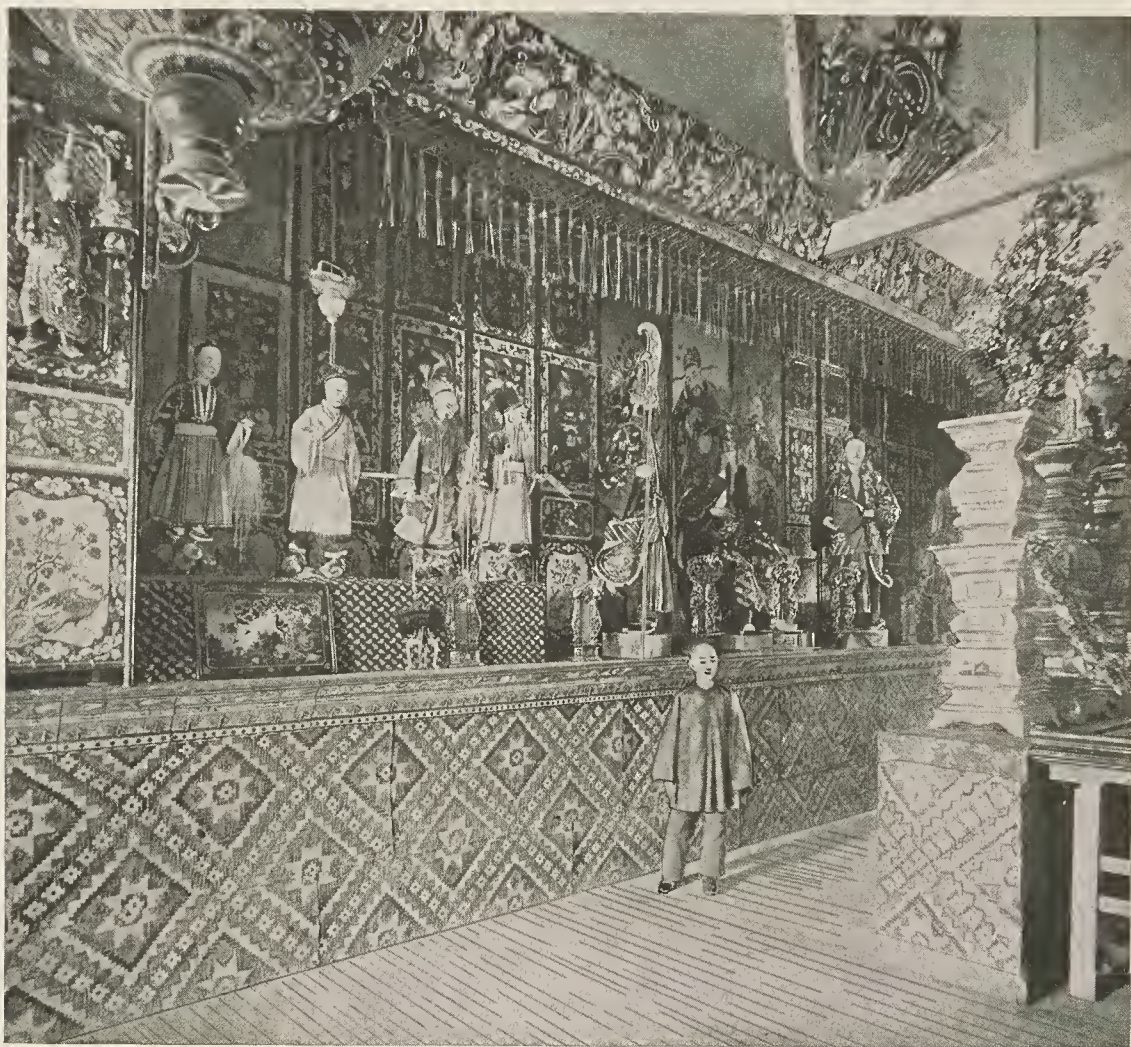


ENTRANCE TO CHINESE VILLAGE AND THEATRE



TEA HOUSE





JOSS HOUSE

pavilion, its lower story pierced with arched windows, while above are light arcades covered with arabesques and crowned with balconies. In the Kuttab or mosque school the children are taught to read the koran, and there is a model school in operation, the upper room of which is thrown open to visitors as a convenient observatory. Near by is a handsomely decorated theatre, where dark-eyed Egyptian girls in gauzy garments, with great golden ornaments in their head-dresses and tiny cymbals upon their fingers, dance in dangerous proximity to sharp swords and lighted candles. The semi-circular stage is lined with divans and on either side are richly curtained rooms, these for the dancers and musicians.

Through the handsomest portal in the street one passes into the Okaka, a quadrangular court or arcade. Here is the commercial quarter or exchange, more pretentious than the place where shopmen spread their wares, in what are little more than niches in the house walls. On all sides of the court are pointed arches, one above the other, every quarter of the Nile country contributing to the varied and picturesque display. Ivory, jewelry, pottery, and brasswork, embroidery, ancient gold and silver coins, Soudanese arms and draperies, mummies, beetles, national costumes, lotus soap, toilet appliances, and myriads of household articles are offered by merchants in gay attire, both goods and salesmen adding to the architectural attractions of the court. Many of the articles here contained are being manufactured in the houses, where are makers of slippers, silk-weavers at their looms, fez and tent-makers, embroiderers, smiths fashioning the filigree work of the Soudan, potters turning and decorating jars, candy makers, manufacturers of musical instruments, and carvers of wood, ebony and ostrich eggs.

A noted character in Cairo street is Hadj Hamud Nuir, a fortune-teller and descended from a long line of seers, the first of his family sitting in the shade of the sphinx and bidding Egyptian damsels beware of white men who came to them from the Red sea with promises which they never intended to fulfil. He is a dignified personage, but somewhat eccentric in his habits, conning his books during the witching hours of night, when all others are sound asleep.

Around the court in the west end of the street are the ancient temple of Luxor and the section given over to Soudanese and Nubians. The

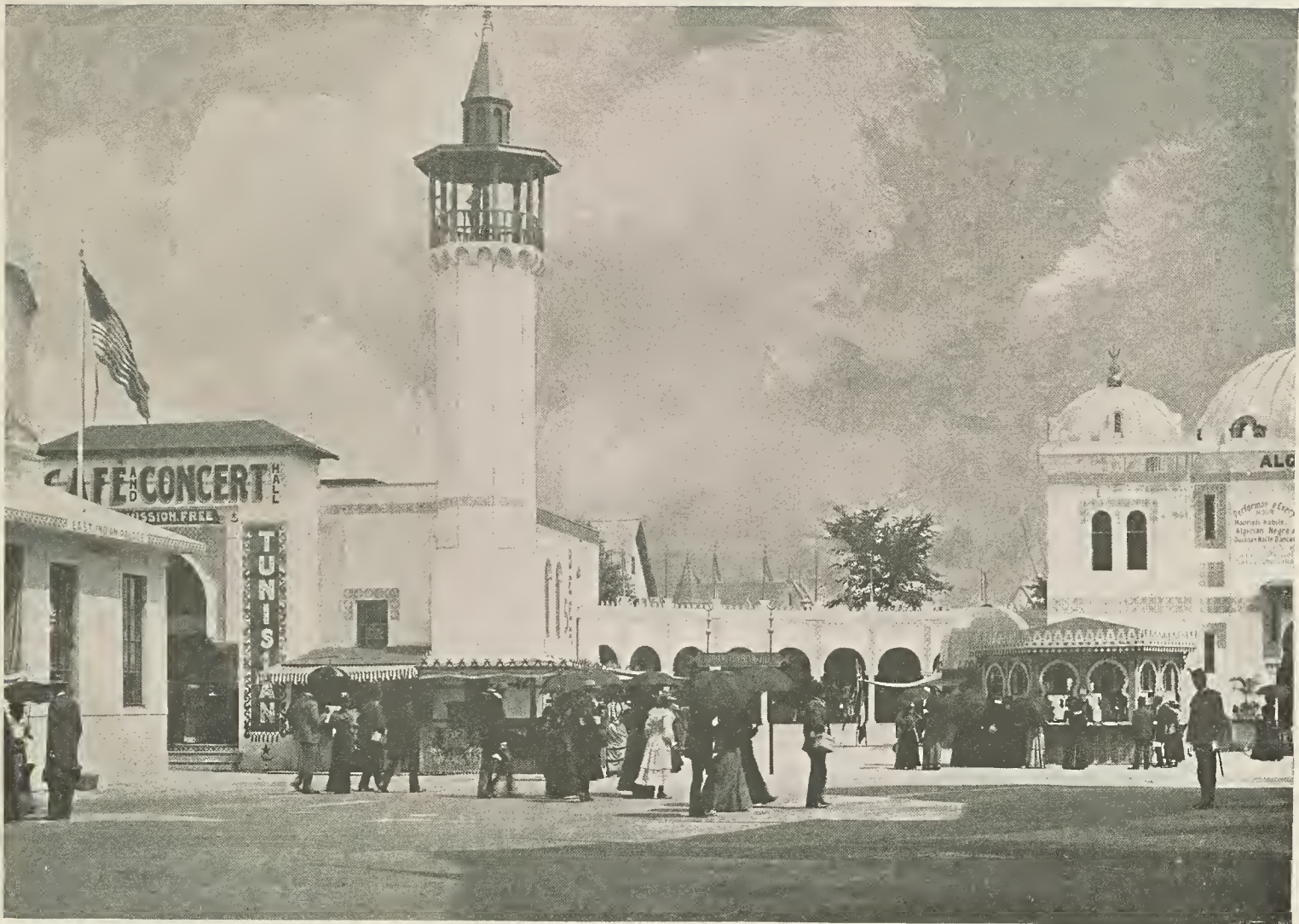
afternoon, immediately after sunset, and at nightfall is heard the chant: "God is great; God is great. There is only one God, and Mohammed is his prophet. Let us pray; let us begin. God is great; God is great."

Across the street from the mosque is the restored dwelling of one Gamal-el-Din-el-Yahbi, a rich Arab of the seventeenth century. Its façade is more elaborate, and its balconies, which extend from the upper stories, are larger than are found in the average residence. The doors are inlaid with ivory and exquisitely carved, while the gilded ceilings, mosaics, elaborate draperies, and beautiful rugs which adorn the living apartments tell of luxury if not of refinement. Beyond this aristocratic mansion is a long row of shops and dwellings—bazaars below, and living apartments above—a turn in the street leading to a marble



CHINESE IDOL





ALGERIAN AND TUNISIAN VILLAGE





AN ALGERIAN HOME

and Nubians, living in bark huts, oval in shape and thatched with split reeds or corn-stalks. The former, with their sword dances and mimic contests with long-bladed weapons, revive memories of the campaign undertaken for the relief of General Gordon. A large portion of the contingent came from Khartoum or its vicinity, and within the walls of Cairo street is one who performs a warlike dance in which the long Egyptian gun, often levelled at the soldiers of the British army, is handled with telling effect. The dancing of girls and children, some of the latter little more than infants, is merely a series of writhings and contortions offensive to taste and disgusting to look upon. The Boushreens are the most savage of the tribes whose representatives come from Soudan, while the Nubians appear

to conform more to the appearance and costumes of the Egyptians. The women have pendants of gold and silver in their ears, such as are worn by their sisters farther to the north, with an abundance of bracelets around arms and ankles.



A LADY OF HIGH DEGREE

About midway in the plaisance, and the most conspicuous object therein, is the mechanical wonder of the Fair, one that is to the Columbian Exposition what the Eiffel tower, yet standing in the Champs de Mars, was to the Paris Exposition of 1889. This is the Ferris wheel, named after its artificer, G. W. G. Ferris, president of a Pittsburg engineering firm whose specialty is the construction of bridges. It was not until Decem-

ber, 1892, that the concession was granted, and in the following month the materials used were still in the form of rough lumber and pig iron; on the 20th of March ground was broken for the foundations, and on the 20th of June the completed wheel began to revolve. The structure consists of two wheels some 30 feet apart and connected by iron rods and struts, which nowhere come within 20 feet of the periphery. It is 320 feet in circumference and 30 in width at the outer rim, rising from a platform raised 15 feet above the ground. The rim of each wheel is composed of a curved, hollow frame of iron, within which is another wheel with lighter frame. In the centre of the circle is the iron axle on which it turns, nearly three feet thick and 45 in length, the entire mass resting on a pyramidal framework at either side, and held together by steel rods, extending in pairs from the axle to the circumference, where they are 13 feet apart. Viewed at a distance these rods appear like spider webs, giving to the fabric, with its freight of human beings, a dangerous and unsubstantial aspect; but more clearly to explain its mechanism, it may be stated that the interior portion of the wheel is constructed as in a bicycle, with the difference that the former hangs by its axle while the latter rests on the ground.

temple is a close copy of the one near Thebes, built about 1,400 B. C., and afterward the principal seat of ancient worship. Two obelisks stand in front, the exterior walls being painted to represent the warlike deeds of the Rameses, during whose dynasty the glory of the ancient faith was restored. The third monarch of that line is also represented by two mighty figures at the entrance, and the inner walls are depicted with events in the lives of the Pharaohs, whose dried and embalmed remains are represented in rows of cases which extend to the altar of Isis at the farther end of the hall. Rameses III is first in the line of mummies, and back of the altar are the tombs of Thi and Apis the Sacred Bull.

North of the temple are the Soudanese



ALGERIAN PEASANT





ALGERIAN OFFICIALS

with a slight creaking sound, but almost without perceptible motion, except what is apparent to the eye, the car starts on its twenty minutes' trip. At first the passenger may not be perfectly at ease, though assuming an air of careless unconcern; but in each compartment is a conductor, who by calling attention to objects of interest, banishes the fear of what might happen should the car break loose from its moorings and launch into space. Apart from a little rattling of windows and a gentle swaying motion, as of a vessel rocked on a summer sea, there is nothing to unsettle the nerves of woman or child, though on the first voyage many close their eyes. As the ascent is made, one first looks down on the roofs of the plaisance villages, and then toward the north, the south, and west the great mid-continent metropolis lifts into vision in fleeting and kaleidoscopic vistas. Eastward are the temples of the Fair; beyond, the blue waters of Michigan; and still beyond, the opposite shores of the lake, some 50 miles away, are dimly outlined on the horizon. As the huge, revolving orb approaches the apex of the circle, the mammoth structures of Jackson park dwindle into liliputian proportions, the park itself into a plaza, and its throng of sight-seers into a pygmean host. Then from an elevation of 250 feet, almost on a level with the summit of the dome which crowns the Administration building, the descent is smoothly made, and the visitor has completed his initial tour on the Ferris wheel.

By night the trip is even more attractive; for the great wheel is ablaze with 2,500 electric lights attached to the outer rim, to the inner circle, to the spokes, the portals, the enclosing fence, and wherever else such lights could be placed to advantage. Far above the myriads of lamps that illumine the city of the Fair, towers this rainbow of revolving light, seen afar on prairie and lake, like the bow of scientific promise set athwart the blackness of the night. As with the entire Exposition, by day its aspect is imposing; by night it is beautiful, with an almost supernatural beauty, as though in this Midway plaisance with its nondescript buildings, its babel of tongues, its discordant music, and raucous outcries, were placed by way of contrast a glimpse of fairyland, a vision of the Arabian Nights.

As to the mechanical part of this stupendous fabric it may further be said that, while itself of no great practical value, it is a step forward and a very decided step, in the science of engineering. Both in the Eiffel tower and the Ferris wheel are more or less adapted the principles of the cantilever bridge; but while the former was merely a bridge set on end, the latter was a bridge whose extremes were united in the form



A TUNISIAN VIOLINIST



ALGERIAN MUSICIANS





A SOUTH SEA ISLAND GIRL



DAHOMEANS

of a revolving circle, in a structure solid and safe in every component part, with a total weight of more than 1,100 tons, aside from its supports, and yet with workmanship in parts almost as delicate as that of a chronometer. When a novelty was demanded for the Columbian Exposition, one that should be at least as striking and original as the tower, many plans were submitted, but none that fulfilled the conditions. Then it was that the Pittsburg engineer bethought him of his wheel, which while serving as a medium of observation for passengers, would stand as one of the architectural monuments of the Fair. To insure its safety, each bolt and beam, each rod and girder was thoroughly tested, and the strain at every point was calculated with the utmost nicety. Early in the season a hurricane with a velocity of 100 miles an hour passed through the structure without the least symptom of damage, save that on the night of the hurricane the cars ran somewhat bare of passengers.

Within the shadow of this mechanical triumph of the Exposition stands a small wooden building which contains a model of the Eiffel tower, 20 feet in height, with a miniature representation of its environment. In this were used 650,000 pieces of metal, as in the tower itself, the elevators being in constant motion, while 1,000 incandescent lights are displayed on the model and on the miniature grounds and streets adjacent. Groves of trees are woven in silk, and at the foot of the structure an electric fountain plays from a basin of marble decorated with statues and vases, the entire reproduction being true to the original, and costing as is said \$100,000 to place it in Jackson park.

Among the most interesting structures in the plaisance, though one that appears somewhat out of place in this pleasure ground of the Exposition, is a model of St Peter's, an exact reproduction of that



AN ESKIMO BABY



monumental edifice on the scale of about one sixtieth of the original. Begun in the sixteenth century, the model was completed in the eighteenth, from drawings by Michael Angelo, San Gallo, Bramante, and other architects and artists of world-wide repute. After being in possession of several of the pontiffs, it became the property of Ludovic de B. Spiridon, by whom it was tendered for exhibition purposes. It is 30 feet in length, 15 in width and height, and constructed of carved wood covered with a substance closely resembling marble. All the more imposing features, together with the minutest details, are faithfully reproduced. There is the great dome, 630 feet in circumference and more than 300 above the roof, completed in 1590 in the pontificate of Sisto V, who kept 600 men at work upon it day and night at an annual outlay of 100,000 golden crowns. Beneath it is the canopy above the high altar and the tomb of St Peter, weighing nearly 100 tons and fashioned

of bronze stripped from the Pantheon. There are the capellas Clementina and della Pieta; the chapels of the Holy Sacrament and the Madonna, and the sacristy which Pio VI erected, with its fluted pillars from Hadrian's villa. In the centre of the court inclosed by the colonnade is an Egyptian obelisk, 130 feet high, and carved from a single piece of solid marble. There is the vast, central nave, with its imposing arches and aisles, its shrines and sanctuaries, and near the central door, the slab of marble on which the Roman emperors were crowned; all these and other features reproduced in miniature from this masterpiece of mediæval architec-



ture, the execution of which cost \$60,000,000 and extended over the reign of three and forty pontiffs.

In the building which contains the model are portraits of the popes from Gregory IX to Leo XIII; with the coats of arms of pontiffs and cardinals. There is a fac-simile of the bronze statue of St Peter, near which in miniature is Trajan's column from the Roman forum which bears his name. Of other cathedrals, chapels, and monuments there are also models, as of the cathedral of Milan, in dimensions second only to St Peter's and with no superior in architectural and decorative scheme. The St Agnese church is here, erected by Innocenzo X in 1664, and there is the pantheon that Agrippa completed a few years before the Christian era, and which Boniface IV consecrated in 609. By night the entire fabric is illuminated with incandescent lights, and in attendance are men armed and uniformed in exact imitation of the Vatican guards.



IN THE LAPLAND VILLAGE

Second in interest to the German village, and second only, is the Austrian village, or as it is more commonly termed, "Old Vienna," reproducing in part its ancient market place, with portions of the wall that encircled the city and one of its gates, flanked by gray towers and guarded by a portcullis. Opposite the entrance-way is the rondello, the original of which was erected in 1622, and so-called from its large low windows built in the form of towers, a typical feature in Austrian architecture, and one largely adopted even at the present day. A conspicuous object is a model of the rathhaus or town-hall, completed in 1799, and one of the



oldest structures in the metropolis. There is a church where services are held as at home, and there are some thirty houses and stores, representing, with the aid of carpentry and scene painting, the fronts of venerable buildings, so far at least as the exteriors are concerned. A clever architectural delusion is created by painted stucco fronts, with inscriptions in old German and Roman text. On one of them, on a dark background inclosed in scroll work, is the inscription, "Ano D. M. 1587." On another, bearing the date of 1590, is a picture of children at play, and on a third a virgin and child are surrounded by a halo of glory, beneath them the words "Soli Deo Gloria."

A feature of Old Vienna is its restaurants and cafés, its beer garden, and its daily concerts by the emperor's band. Near the entrance is a favorite resort conducted by the owner of vineyards whose products are of European celebrity. At the western end is a café where the infanta Eulalia partook of refreshments served by a former apprentice to the court confectioner at Buda-Pesth. On the southern side is a booth where the Voslau-Goldeck wines are displayed, a favorite brand among the clubs and hotels of the United States.



CAMP OF BEDOUINS

The beer garden is somewhat of a novelty, occupying three sides of a square, with tables scattered around a music stand, with bill of fare in German script, and Viennese waiter-girls of whom none can speak a word of English. Each one carries a satchel strapped to her waist-band in which her money is kept, and as flirting or conversation with guests is forbidden, the only rivalry is as to the number of glasses of beer which each one can carry without spilling their contents. The shops are stored with articles of jewelry and bric-a-brac, one of them especially displaying excellent workmanship in gold and silver, enamel and rock crystals.

In the rathhaus several of the chambers are fitted up as a museum of the Hellenic period, and here are portraits in wax nearly 2,000 years old, exhumed not many years ago from Egyptian mausoleums. The pictures come from the tombs of Rubijat in the ancient province of Memphis, where, after his conquest of Egypt in the year 320 B. C., Alexander left behind him artists whose names have perished but whose works survive. They are uniform in size, about 14 by 8 inches, and though merely executed on thin boards in colors of wax, probably laid on with knives or other steel implements, are not without artistic qualities. In Berlin they excited much interest and were widely copied, one of the foremost of German artists remarking, "We can paint as well, but no better." But not all are of equal merit, some being the crudest of amateur productions, and a defect that is noticeable in most of them is the exaggerated size of the eye, due to over-coloring of the lids with a view to increase the effect.

The subjects represented are of course unknown, some being portraits of Egyptian and others of Syrian and Phœnician personages; but as a rule of light complexion and of no special race type. Among the best is



one of an aged man of earnest, intellectual features, lustrous eyes, and finely chiselled mouth, on his shoulder the stripe which is often noticed in pictures unearthed from Pompeian ruins. This was copied by Meissonier, who pronounced it one of the finest portraits he had seen. Another painting is of a priest of Isis, on his breast the golden badge worn by the dignitaries of that ancient order. A third is of Cleopatra, as represented on the faces of Egyptian coins and with features almost as homely. More comely of aspect is the head of a girl, with symmetric outline and head-dress of purple, showing that the wearer belonged to some family of exalted rank. Finally there are small wooden boards which served as tomb-stones for mummies, inscribed with Greek characters such as were used in the second century of the Christian era.

Adjacent on the east to the Austrian village is the Chinatown of the Fair, containing under one roof a bazaar, restaurant, theatre, museum, joss-house, and elsewhere, a tea house and garden. The building is of typical Chinese architecture, 150 by 100 feet, 80 in height, with bell-shaped towers and minarets painted in



ARABIAN HORSEMEN

prismatic colors, beginning with the violet hue of the rainbow. In the bazaar are silks and embroideries, toilet appliances and table ware, with other articles such as are offered for sale in Chinese stores of the better class. In the restaurants meals are served in Mongolian or American style, the former including many strange but not unpalatable dishes, prepared and cooked in mysterious fashion. Here one may partake of the regular fare of the Chinaman; a dish of rice and vegetables, with perhaps a few small pieces of meat or fish; or he may order an elaborate dinner, with courses innumerable and savory, tempting viands, so they be not too closely scrutinized.

But the theatre is the centre of attraction; not for its amusements, its acting, or its equipments; for in these there is little worthy of note; but for the oddity of the performance and for the nature of its themes. In China, as in ancient Greece, the drama is a national and in part a religious institution, controlled by law and forming a prominent factor in religious festivals. Most of the plays are of an historic character, but with little attempt at delineation of character, and with nothing of psychological interest. As in Chinese literature, the pervading tone is morbid and ultra-pessimist, virtue in woman and honor in man being conceded only to a few. But this may be no very unjust aspersion; for here, as has been said, "is a country where the seat of





THE ARABIAN HORSE AIGME

lightning change artists, wearing all the garments needed for their several parts and changing them as required. Thus a man transforms himself from a hero into a villain by simply discarding his suit of blue and standing revealed in green, while a mandarin of the red button who is about to personate an angel, does so by merely changing his pantaloons. A soldier appears on the stage intent on rescuing his betrothed from a band of Tartars, and presently comes to a river which he can only cross by swimming. For this he prepares by stripping to his under-garments, and after standing for a moment as though posing for the nude, ducks his head and disappears through a convenient exit. A moment later he is seen in front of the footlights, dripping with water, and resuming his attire and his armor, sets forth with waving sword in pursuit of the foe.

No women appear on the stage, these being represented by female impersonators in raiment of gorgeous hue, their cheeks thickly coated with pink and white paint, and on their lips the same meaningless, stereotyped grin. The leading impersonator is a man of national repute, with intelligent features and searching glance, swift and bright as the falcon's. Pang is his name, and at this so-called Wah Mee opera house Pang does very much as he pleases; the more so as there is no call boy and no cue save that which dangles from his head. Seated on a box; for chairs are no part of the property, he leisurely smokes his cigarette while chatting with his fellow histrions. Presently bethinking him that it is time to

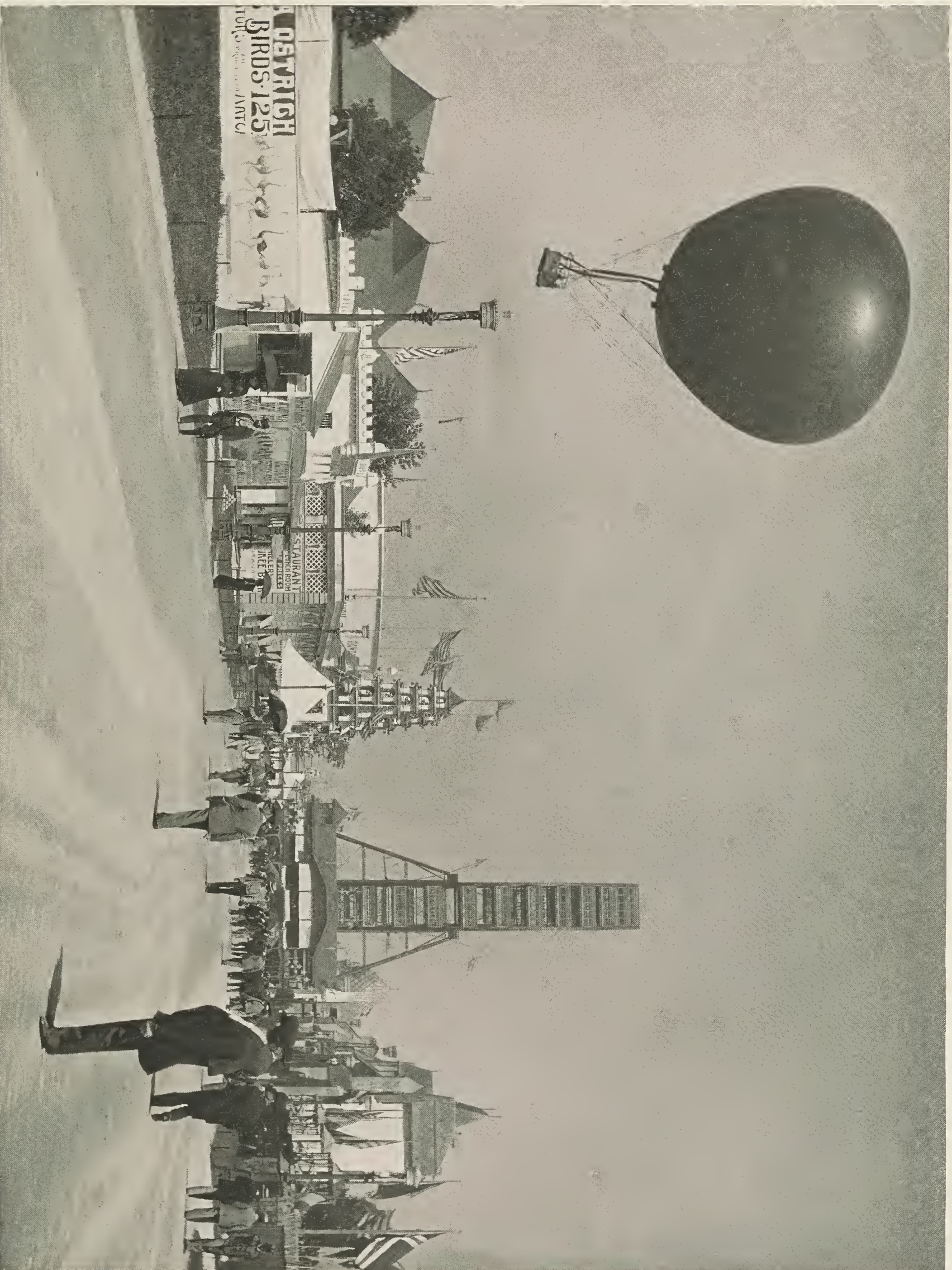
honor is the stomach; where the roses have no fragrance and the women no petticoats; where the laborer has no Sabbath and the magistrate no sense of integrity."

Six months is no unusual time for the acting of a Chinese drama, even with daily performances; but as this represented the entire term of the Fair, the plays must of course be condensed. No scenery is used, and each actor appears to be his own manager and his own property man; so that on this mimic stage, as on the stage of life, it is the unexpected that always happens. Beards are a feature in the performance, good men wearing long white switches, and those who are evil disposed appearing in whiskers of brown. But these are changed as occasion requires, especially for "blood and thunder" effect. The leading players are what are termed



ARAB GIRL ON CAMEL





TOWARD THE EAST OF THE PLAISANCE



appear on the stage, he slowly discards his attire and arrays himself in female garb. Then proceeding to the mirror, he contorts his features into the required expression, and wetting his palms transfers to his face with nimble touch the pigments placed before him. Finally he dons his wig, gives his skirts a final shake, and a moment later his high falsetto voice is ringing through the Chinese theatre.

That "the religion of God is one, but the religions of man are many" was never more forcibly exemplified than in the Midway plaisance, and especially in the Chinese joss-house, with its multitudinous idols and graven images, suggestive not only of Confucianism but of Buddhism and Táoism. Joss is the central figure, and there are many josses, the chief one occupying the post of honor enthroned in hand-embroidered robes. In front of him are incense burners, cups of tea for him to drink, calabashes of water for his toilet, and vases filled with huge artificial roses, while prayers and praises are inscribed on the sides and background of the dais. Lions and griffins guard the doors and keep watch beside the shrines; and illustrating episodes in Chinese history are



A WARLIKE ARAB

figures in wood and clay, with lanterns in many fantastic forms. Here and in another gallery is a collection of curiosities, with literature and works of art, or art applied to objects of common utility. Among them is the great dragon of China, 36 feet long and mounted on a pedestal, with mirror-like eyes and scales of burnished brass. Then there are umbrellas for the josses, with other appliances for their comfort and protection. On a large screen is shown a plough of primitive pattern, fashioned of two bent pieces of timber, with share of wood roughly tipped with iron, and harness of plaited grass fitted to the heads of oxen. A scythe for cutting rice, shaped like the letter V, and with a blade on one of its sides, is a no less ancient implement, one probably in use at least four centuries before the Columbian era. Finally there is the most expensive flag on the grounds, costing, it is said, \$3,000, hand-embroidered in silk, and designed for presentation to the emperor.

On the opposite side of the plaisance is the Algerian and Tunisian village, where are reproductions in miniature of streets and bazaars, with fountains and ornamental gardens, a concert hall, a Moorish café, a Kabyle hall, and the houses and tents of Arabs. Most of the buildings are covered with tiles imported from northern Africa and richly glazed and colored; in many are embroidered hangings and other interior decorations,





GENTLEMEN ARABS

and in not a few, music is rendered by native artists on instruments of native manufacture. Of the two concessionaires one is a medallist of all the international expositions held since 1865, winning at Paris in 1889 the highest award for an exhibit of similar character.

In the bazaars are many curiosities side by side with most of the commodities known to the world of commerce, from gems and jewelry to long barrelled muskets and old fashioned flint-lock pistols. There are scimitars whose finely tempered blades are damascened in gold with passages from the koran, and whose hilts are aglow with precious stones. Of daggers there is a wonderful collection in every conceivable pattern, from such as are worn as ornaments to those intended for more deadly work, some of them poisoned and kept in a case by themselves. There are brocades embroidered with silver and gold; the daintiest



ARAB CHIEF

of cushions and table-covers with tracings arabesqued in golden threads; laces of film-like fineness, and tissues tasselled and tinted in every hue. In one of the tents cotton cloth is being woven by native women seated on the floor, and elsewhere jewellers are at work, fashioning rings and bracelets. Perfumery, with attar of roses, sweetmeats, and seraglio pastilles are offered by dark-eyed damsels swart of complexion but shapely of form; these and many other articles intended to delight the eye and deplete the purse.

Around a Bedouin camp, suggestive of desert life, camel drivers are shouting at their stubborn beasts, which refuse to rise when too heavily burdened. Not far away snake-charmers are swearing by Allah that their serpents are the deadliest of their kind. Conjurors are prepared to measure their skill against all others of their calling, one of them a dark Kabyle Arab making his lunch on living coals of fire. There are swordsmen and swordswomen, two of the latter also from Kabyle, each fencing with a scimitar in either hand, and picking a card from the girdle of her lightly-clad opponent without symptom of injury or fright. Entering the café, richly furnished in oriental fashion, the visitor may partake of light refreshments, as ices, confections, and cooling drinks; but here no intoxicating liquors are sold, and there are none within the village.

The concert hall is the favorite resort; not for its music but for its dancing-girls, who are beauties in their way, though with strongly marked features and somewhat too plump of outline. Their attire is modest and not without elements of the picturesque; for the Algerian dancing-girl wears clothes, much more of them

at least than the Parisian coryphée, and here is no unseemly display of tightly hosiered limb. Most of them are attired in skirts that reach to the ankle, with loose embroidered waists of silk and bolero jackets spangled with tinsel ornaments. From a bench where all are seated side by side with the orchestra, one of the damsels steps forward and begins to dance, swaying her lithesome form in rhythmical fashion, at first slowly and then in accelerated measure. As the orchestra warms to its work her figure appears to tremble and undulate, as though in an ecstasy of delight; for the motion is rather of the body than of the feet, yet agile and far more graceful than the pirouetting of a première. As a rule only one girl dances at a time, each introducing some special feature, while the rest look on with critical eye and applaud when applause is deserved. Among the most pleasing is the scarf dance, where the per-



SIOUX CHIEFTAINS

former waves scarfs above her head while posing in symmetrical attitudes. But there are other dances, as the sword dance and the torture dance, the latter executed by men, too revolting to be witnessed or described.

Dahomey has a village on the plaisance in the form of a hollow square adjoining Old Vienna, its huts built in native fashion, with rough mud walls thatched with the bark and boughs of trees and with wooden



floors and windows. There is little furniture in these rude habitations and there is not a single pane of glass, the inhabitants sleeping on the floor rolled in skins or coarse blankets of home manufacture. One of the huts, an open structure, serves as kitchen and dining-room, where men and women take their meals *al fresco*. Here is a modern cooking stove—about the only thing that is modern amid this African community. Other buildings serve at once as workshops and dwellings. In one lives the village blacksmith, whose principal business is the sharpening of spear heads and the repairing of the spikes which protrude from Dahomean war-clubs. This he does seated squat on the ground in front of his domicile. Elsewhere a man is stooping over his embroidery; for in Dahomey this is the work of men, the women, if not nursing their babies, going forth to till the soil or to fight.



CHIEF RAIN-IN-THE-FACE

in life, unless it be the cutting off of heads.

The instruments are as grotesque as the performers, and some of them are fearfully and wonderfully made. The best is a stringed instrument, resembling somewhat the zither seen in the Tyrol, but of ruder workmanship. There is an orchestra of drums and bells, with a single flute, a rattle, and an ivory horn of most primitive pattern. The last is used for giving signals by the warrior who keeps guard over the village, and is similar in shape to the brazen war trumpets used by the ancient Kelts, such as have been exhumed from the bogs of Ireland. There are other horns of wood; with stones shaken in a bag of skin, producing sounds like the hissing of serpents, and vessels and disks of copper clashed together like cymbals. The singing is much better than the instrumentation; for the Dahomeans have a certain knowledge of harmony, and their dances are accompanied with choral song as well as the beat of drum.



A BRAVE OF THE INDIAN VILLAGE

In the centre of the enclosure is the theatre, if such can be called a large, open shed, unwallled, with thatched roof and floor of rough planking. Here is the strangest sight among all the spectacular wonders of the plaisance. At one end are grouped the musicians, all of them Dahomeans, all lean and lank, and all supremely hideous. They wear nose and ear-rings of metal, and as little clothing as decency permits, their dark, shining bodies showing the scars of many a hard-fought battle. Seated on the platform is the king, a coal-black potentate, sleepy and fat, with thick, bushy beard and head and jaws like a bull-dog. All day long he sits dozing with half-closed eyes and changeless expression of face, if his face can be said to have any expression save that of ferocity and lust. But leaning forward with his hands resting on a cane, and a slave holding an umbrella above him, his majesty enjoys the music and dancing more perhaps than anything else



SITTING-BULL'S LOG CABIN

The drum-major opens the performance with gentle, rhythmic tapping of drum, rapidly increasing in tone. Then another drum is heard, and presently the clashing of a cymbal, the sound gradually gaining in volume until all the musicians are hard at work. As the concert opens, the men and women crouching in the centre of the floor, some 30 in number, are aroused from sleep or stupor, and rising to their feet, begin to beat time to the music. When all are ready the war-dance or march begins at a signal from their leader. Forward and backward passes this motley crew, brandishing war-clubs and grinning as only Dahomeans can grin. Louder and yet more loud grow the beating of drum, the blast of horn, and the clash of cymbal. Then the posturing begins; but in this there is nothing of the graceful or sensuous; simply a contortion and quivering of limb and body, with swinging of weapons as though nothing would delight them more than to kill and destroy. It is in truth a barbaric spectacle, and the more so as many of the performers are women, the amazons of western Africa, trained for the service of the king and esteemed as the choicest of his troops.

From the Arctic zone there are also two Exposition colonies, one of Eskimos from Labrador, and the other from the portion of Lapland near North cape in Norway. The former is likewise termed the Innuvit colony, and consists of several families, each living in a cabin covered with moss or bark. There was also a snow



house during the earlier part of the season, and in a topek or lodge are kayaks or canoes, with paddles, harpoons, nets, sleeping bags, and all other articles needed for the outfit of an Innuït hunter. Within the enclosure is an arm of the lagoon, where are illustrated Eskimo methods of boating, fishing, and seal hunting; and on one side is a pen for dogs, of which many are running around the village, such as are used for draught animals, offensive to sight and smell, but



THE CALIFORNIA OSTRICH FARM



THE OSTRICH J. G. BLAINE

a fire is always burning, the smoke escaping through a hole in the roof when the wind is in the right direction, and if not, remaining where it is. There are but two dozen inhabitants in all, and the oldest of them is King Bull, whose descendants represent several generations. The king is 112 years of age, and with him is a son aged 90, a grandson of 73, and a great granddaughter of 59, the last the mother of a son of 41, whose own son is 29, this latter having a daughter of 14, who herself has a daughter two years old. The patriarch of the flock is as active as any of the rest, especially in the solicitation of fees, taking whatever is offered him, from a bottle of beer to a piece of money; but he likes beer the best. Most of them are very religious, belonging to

strong, powerfully limbed, and with thick coating of hair. Sledges are driven by an Eskimo boy, armed with a heavy whip fifteen feet in length, the crack of which is heard afar in the grounds. Not a few of the inhabitants have learned to speak the English language and converse freely and intelligently about the Fair and the part which they play therein. Their winter dress is of seal-skin, and in summer a suit of pearl-gray color trimmed with fur—a tunic, pantaloons, moccasins, and a hood. Both sexes are attired alike, except that in the garb of the women is more of ornamentation and that their hoods are larger; for these also serve as baby holders, in which the little one rests on the mother's shoulders.

The village of the Laps is a miniature reproduction of a Lapland settlement, with huts of skins banked with moss, in which

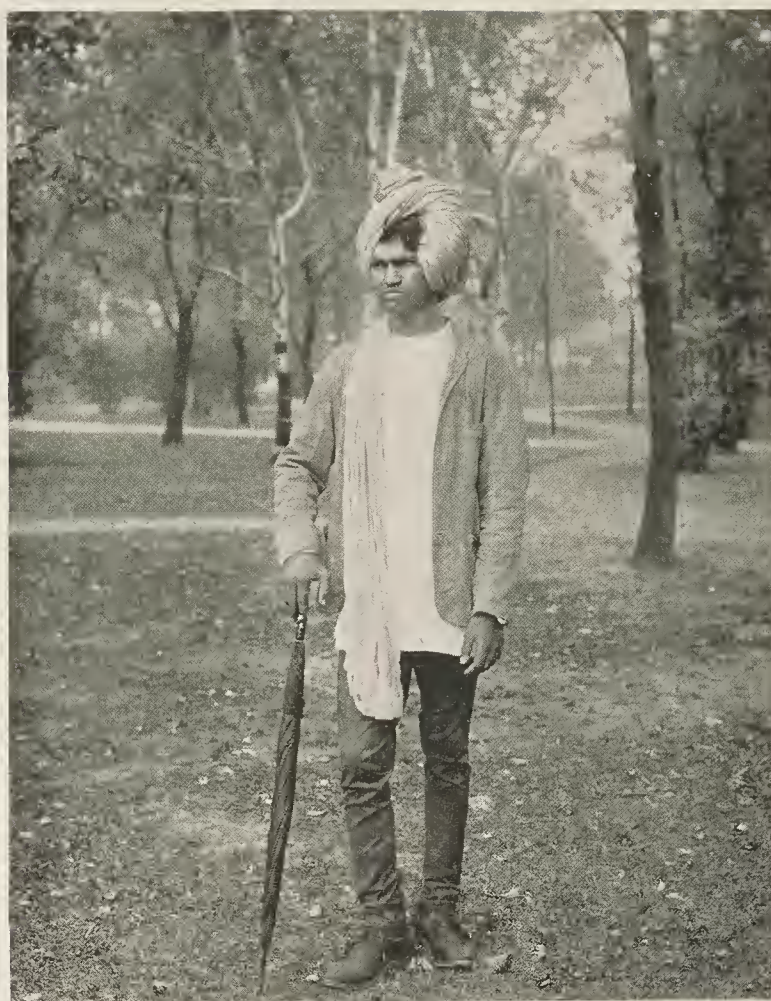


ENCAMPMENT OF MICHIGAN CADETS





ZEIBEK



HINDU JUGGLER

the Lutheran faith; but some have no religion at all; among others the king, who believes in nothing greater than himself. There is a small herd of reindeer in the enclosure, and these are fed and tended with care; for the reindeer is the main support of the Laplander, its flesh serving as food, and at times as his only food; its skin as clothing and for tents; its milk as a beverage and for cheese; its sinews for ropes; its hoofs for glue, and its bones for sledges and implements of the chase. The entire village is different from the rest, and together with the Eskimo colony and several others, forms a most interesting ethnological display.

Located for the most part at the western extremity of the plaisance are a number of attractions, some more or less valuable from an ethnological standpoint and others mainly of a commercial character. One of the most remarkable is the encampment of Bedouins, already briefly mentioned. It is popularly known as the Wild East show, and consists of a typical group of Arabs with their dromedaries and steeds, the men dressed



A MAHOMMEDAN WITH WIFE AND CHILD

in native costumes and armed with scimitars and spears. They parade along the avenue, chanting in discordant notes, and otherwise advertising themselves and their exhibits. Upon the fence of their encampment are crude paintings showing Arabian life in the desert, and within the enclosure Bedouins are living in their tents, with their wives and children, as they do at home. Here, also, the horsemen indulge in various games and contests of speed and arms, as with loud shouts they race around the course or run across it, ostensibly filled with all the emotions which possess them when ranging the desert. In close proximity to the Johore bungalow, already described, is a Brazilian concert and dance hall, in which the performers are somewhat gross looking Indian women. Elsewhere are several exhibits by North American natives.





A JERUSALEM DAMSEL

In the Winnebago Indian village are not a few tasteful articles of native manufacture, and within another enclosure is said to be the original log cabin of Sitting Bull. Near by are what purport to be relics from the battle field where General Custer met his death, while purely or partially commercial in character are the Ice railway and the display of French mosaics and spun glass work. There are also such special attractions as the captive balloon, and the California ostrich farm, the latter harboring some 30 birds. In this vicinity, and at the western extremity of the plaisance are the Hungarian café and concert garden, and the grounds devoted to military encampments. The former contains a vaudeville stage, and on the roof are given the concerts which form a popular feature of the plaisance.

WORLD'S FAIR MISCELLANY.—From the opening of the Fair until its close, the amount of revenue derived from the concessions of Midway plaisance was over \$4,000,000, while the Paris Exposition received only about one-sixth as much from all such sources. Cairo street led in popularity, the admissions exceeding 2,250,000. During the same period the Ferris wheel carried 1,500,000 passengers; into Hagenbeck's arena passed more than 2,000,000 persons; about 800,000 entered the gates of the German village; nearly as many visited Old Vienna, and more than 670,000 the Javanese village. Lady Aberdeen's exhibit of Irish industries was also a most popular feature of the plaisance, attracting during the Exposition season more than 550,000 visitors.

As to the Irish Industries association, represented in Lady Aberdeen's village, the following are some of the results accomplished during the seven or eight years of its existence, as stated in substance by the management. It has brought the cottage and home industries of Ireland into communication with a common centre, drawing public attention to these industries and to the excellence of their products, thus creating for them a reliable market. Depots for their sale have been established in Dublin, London, and other business centres, with the result that in 1892 many thousands of dollars were forwarded to the homes of Irish peasantry. Designs and instruction have been furnished free of cost, and the workers trained to business-like habits. Influential men of all political and religious creeds have united for the com-

mon purpose of bettering the condition of the peasantry, some serving on the council and others tendering their support and sympathy. Among them are Gladstone, Balfour, John Morley, Justin McCarthy, John Dillon,



ORIENTAL MUSICIAN



IRISH JAUNTING CART



GEORGIA CAYVAN IN HER GLASS DRESS



Horace Plunkett, Lord Aberdeen, Lord Londonderry, Cardinal Logue, archbishop of Armagh, and William J. Walsh, protestant archbishop of Dublin.

When the Donegal Irish village was formerly opened, its promoter, Mrs Ernest Hart, who is also president of the Donegal industrial fund, was gratified by a demonstration of the good will



THE INFANTA'S DRESS

entertained for such enterprises in the United States. A representative of Archbishop Feehan, accompanied by several Fair officials, including president Higinbotham, with many friends and spectators, passed through its ancient looking archway into the semblance of the historic ground of Ireland. As with Lady Aberdeen's village, a depot was opened in Chicago for the sale of its surplus stock, a large portion of which was sold during the progress of the Fair.

The visit of Lord-mayor Shanks, of Dublin, to be further mentioned in connection with foreign exhibits was a notable occasion not only

for Irish men and women, but for Fair pilgrims generally. Among the receptions accorded him, the one which occurred at Mrs Hart's village was the most enjoyable. In a speech the mayor referred gracefully and feelingly to the work accomplished, and Judge Moran, another speaker, alluded to the fact that Mrs Hart had expended more than \$60,000 or its equivalent from her private fortune in promoting Irish industries.

It is said that the project for the Ferris wheel was suggested to its artificer at a banquet given by the director of works to the architects and engineers of the Exposition more than a year before opening day. After commending the labors of the former, the director complained that the latter had fallen short of expectation, suggesting nothing novel or original for the Fair in the way of engineering science, such as was the Eiffel tower at the Paris Exposition. Taking to heart this rebuke to his profession, Ferris conceived and worked out his design for the wheel, presenting it with all the details to other engineers, by whom it was somewhat coldly received. Still he persisted, expending \$25,000 on plans and specifications before he obtained his concession. Later a joint stock company was organized, with a capital of \$600,000, of which more than \$250,000 was expended on the wheel, the Fair managers receiving one-half the profits, which were very considerable.

By the Libby Glass company, whose exhibits are described in the text, was manufactured for Georgia Cayvan, the actress, a gown of spun glass, in appearance resembling grenadine, but of a brilliant satin-like surface. It is described as being made in the fashion of 1830, the skirt fitted closely to the hips and the gores outlined with a braided gimp of glass. At the foot there is a puff of glass, and over it a fall of chiffon covered with a gleaming glass fringe. The bodice is deeply Vandyked from the belt toward the shoulder, and between the points are puffs of chiffon narrowing toward the belt and broadening toward the top, where a fall of the former is covered with the glass fringes which finish the low-cut neck. The huge puffed sleeves of the period are all of glass, draped in approved fashion and finished with fringes. The dress attracted the attention of the infanta Eulalia, who ordered a similar garment for herself.

The people of all nations made the season of the Fair one of

betrothals and marriages. Several American couples were married on the Ferris wheel while it was in motion. In the Java village Mimi, a boy of some ten years of age, was united to Samaon, a little maiden somewhat his senior, the ceremonies being conducted according to Mohammedan rites. From the house of the bride the wedding procession passed to the theatre, both bride and groom being borne in a palanquin at its head. An aged priest blessed them in Malay, and pronounced the simple words from the koran which made them man and wife, all the native spectators repeating a prayer; and then the formal ceremonies were over. Afterward the procession escorted the couple to the groom's cottage, prettily decorated with flags and bunting, where the marriage feast was spread and the couple received the congratulations of their friends. Presently the party returned to the theatre, where the natives performed the marriage dance, a serenade completing the programme. The ceremonies attending the marriage of Ahmed, the donkey boy, and Nabitia, the flower girl, both familiar figures in the street of Cairo, extended over a week, during which period neither the bride nor groom were allowed to see one another. Ahmed was formally congratulated, the marriage contract was signed in the presence of the priest, and there was singing by the bride beneath the window of the bridegroom, and *vice versa*, after which the young wife, surrounded by the female relatives of the groom, was taken to the home of her spouse. Inspired perhaps by these marital events, a member of the Kabyles, a warlike tribe of Algeria, endeavored to seize upon a dancer with whom he had become enamored since their departure from their native land. He failed, however, to carry her away, on account of the cries of her female companions and the intervention of a Columbian guard, the over zealous lover being escorted to the nearest police station to answer for his violation of American laws.

Under the management of F. D. Millet, master of ceremonies, several popular features were introduced, tending to bring together the motley collection of people whose headquarters were in the plaisance, and to demonstrate to the public what a wonderful gathering was here. On the 17th of June, an international parade, some 2,000 strong, marched along the avenue and through



A NATIVE OF PALESTINE

the main portions of the Exposition grounds, followed by bipeds and quadrupeds from all portions of the earth. First came a delegation of men, women, and reindeer from the Lapland village,



led by famed King Bull; then a squad of muscular amazons of the Dahomey settlement, with bare, scarred legs and suggestive weapons, singing a war song as they passed. Gorgeously attired in flowing robes of silk, long files of Chinamen were seen, bearing upon their shoulders a huge dragon, beating their gongs, and clashing their cymbals in competition with the huge drum of the Dahomeans. From the contingent of Algerians the shrill and excited cries of the dancing girls, who rode in rolling chairs, rose above the din of drum and clarionets. Then came a delegation from Cairo street, including camels and donkeys, Soudanese and Nubians, swordsmen, clowns, and merchants. Dancing-girls of the Persian palace posed in carriages, and there were troops of Bedouins and Turks in picturesque costume, South Sea islanders clad in seaweed, and representatives of the International beauty show, not to mention animals attached to Hagenbeck's arena, and employés of such concessions as the Eiffel tower, the Libbey glass-works, the Irish villages, and the Ostrich farm.

Paul du Chaillu, the famous African traveller, was a frequent visitor to the Fair, and instinctively gravitated toward the plaisance. He spent much time in the Dahomey village, and made warm friends with the Samoans and other members of the South Sea settlement. On one occasion the latter formally entertained and feasted him, roasting a pig on hot stones and furnishing chickens, ducks, fish, and other viands, with kara for drink.

Most of the orientals employed on the plaisance took home with them a considerable sum of money; the Turks from \$200 to \$300, the dancing girls at least \$500, and the donkey boys a larger amount. Of the last many had enough to purchase a camel or a number of donkeys on their return to Cairo, where they would probably start in business for themselves. Nearly all carried their funds in sovereigns or napoleons, exchanging therefor the silver which they received and hoarded until it amounted to a larger sum than they had ever seen before. They were experts on coin, it is said, and neither Turk nor Egyptian was ever known to accept a counterfeit piece, though some were deceived by counterfeit or confederate notes.



A CITIZEN OF BEYRUT

For the Arabian horse Aigme, exhibited in the Bedouin encampment, it is stated that \$12,000 was offered and refused on his arrival in New York. He is said to be the fastest Arab steed that was ever brought to the United States.







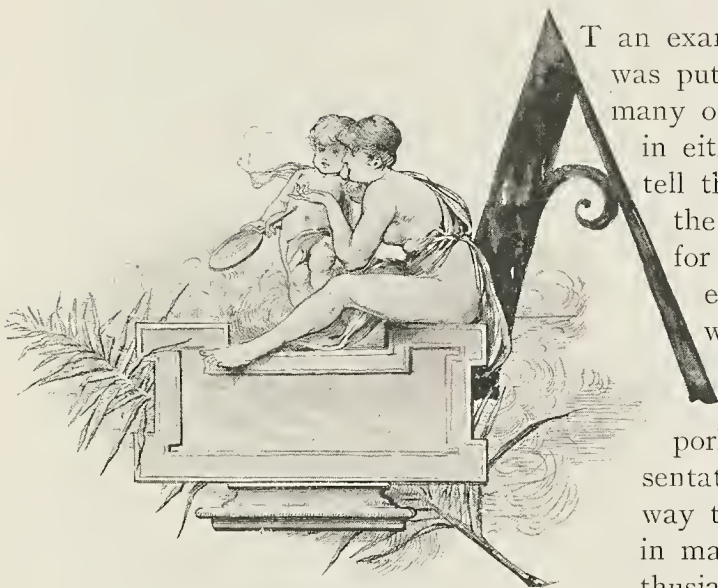
THE GERMAN BUILDING





## CHAPTER THE TWENTY-FIFTH

### FOREIGN EXHIBITS



T an examination held, not many years ago, at Oxford university, the question was put: "Where is the city of Chicago?" But among these British students, many of whom could read Greek and Latin at sight, and some could write in either language faultless prose and verse, there was not one who could tell the location of what was then a thriving commercial centre and is now the second city in the United States. And so it was when the project for the Columbian Exposition was published broadcast throughout Europe, even cultured men and women asking where Chicago was, while those who knew declared that such an exposition should be held in Washington, New York, Philadelphia, anywhere rather than in Chicago, which, as they said, was merely a distributing point for grain and pork. But as to this they were quickly undeceived through the representations of the commissioners, ignorance, prejudice, and indifference giving way to a wide-spread interest which in many countries ripened into enthusiasm; and not alone in Europe,

but in Canada, in Mexico, in Central and South America, in Australia, Japan, and wherever else there are commercial or other relations with the republic. Thus it was that Chicago became the seat of not only the largest but the most cosmopolitan fair that has ever been held, the total of foreign appropriations alone, apart from their exhibits, being almost as much as the entire cost of the Centennial Exposition, and more than thrice that of the London Exhibition of 1851.

Of all the European nations which have met in friendly rivalry with their cousins beyond the Atlantic, there are none that appear to better advantage than Germany, whether in the main departments of the Fair or in her national home at Jackson park. But this is as might be expected from a country in such close commercial and social intercourse with the United States, where there are at least 10,000,000 citizens of German parentage, with more than 100,000 persons migrating each year from the Fatherland. And especially in Chicago does the German element make itself felt, the number of Teutons, either immigrants or of Teutonic parentage, far exceeding the Americans in number, and forming a most desirable factor in the composition of the body politic.

Das Deutsche haus, or the German house, one of the most ornate of the foreign buildings, occupies a prominent site in the north-

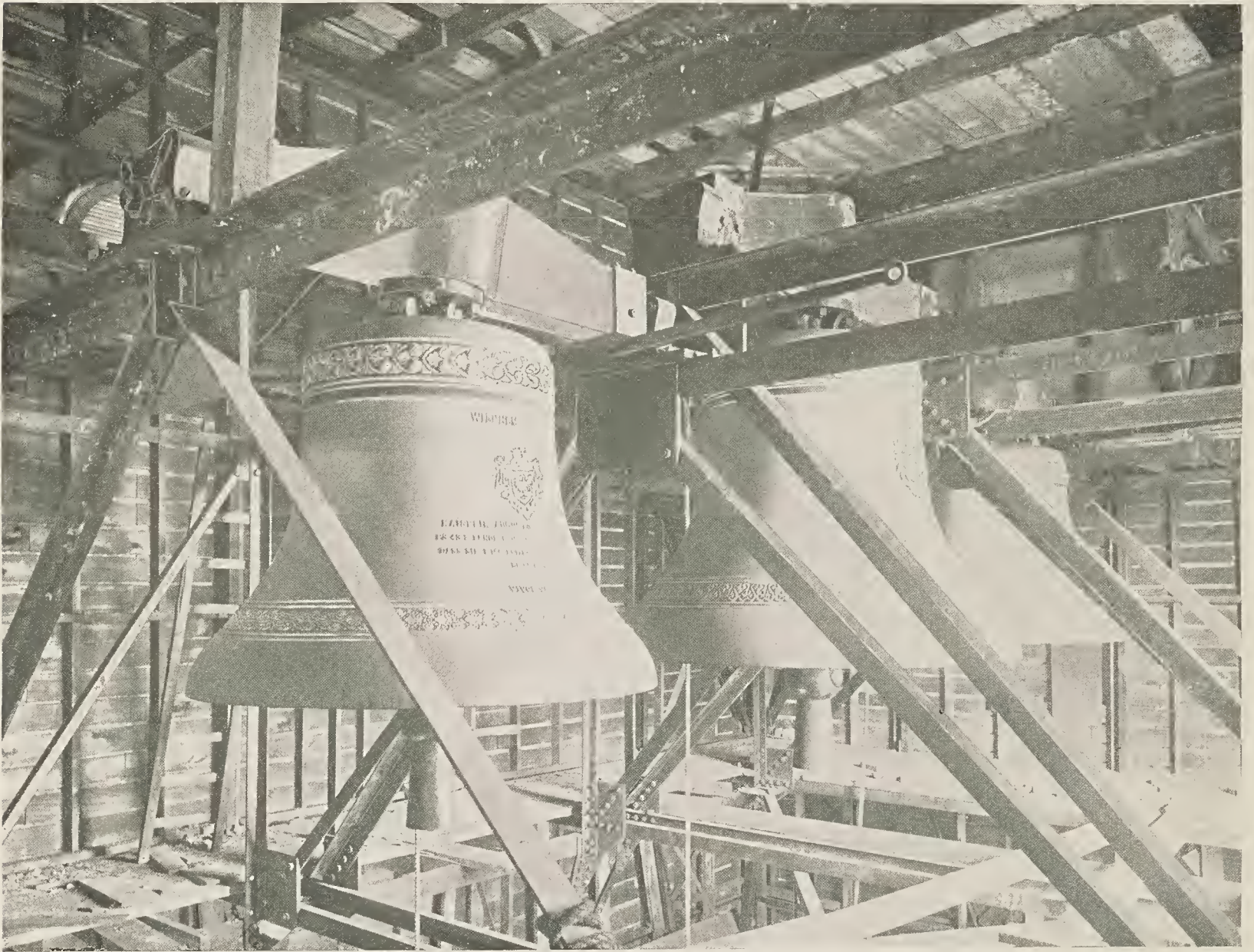


SECTIONAL VIEW OF DAS DEUTSCHE HAUS



eastern portion of the grounds, fronting on the lake, from which it is separated only by a narrow strip of shore. It is three stories in height; the first of stuccoed brick, and those above of wood and plaster, with basement of rock-faced limestone. In style it is of the sixteenth century renaissance, representing the period of transition from the Gothic. The point of architectural emphasis is on the east façade, with its gabled front and Gothic spires, above which is a tower decorated at its second stage with gilded statues and surmounted by a lantern whose apex is 180 feet above ground. The main entrance is in the form of a triple archway 48 feet in length, the windows above arranged with corresponding effect. The entire front is highly colored and with profusion of decorative scheme. First there are the coats of arms of all the 26 independent states which, under the presidency of Wilhelm II, constitute the German empire. Then there are armor-clad knights with drawn swords defending the imperial crown; above them a sun, and above all, near the summit of the gable, a huge German eagle in black.

To the right extends the main body of the building, its roofs of variegated tiling and studded here and there with dormers. On the northwest corner is a large gable with handsome turrets and rich fresco work.



THE IMPERIAL CHIME OF BELLS

On the western face is an extension which terminates in a buttressed wall with domical roof and stained glass windows. Here is the chapel containing rare specimens of ecclesiastical art, presently to be described. Finally at the southwestern angle is a tall, square tower, with turreted upper stage, a reproduction of the schloss of Aschaffenburg. In the belfry is a chime of bells belonging to the imperial family, and made for a church in the Invaliden park erected by the emperor in honor of his grandmother. The plans for the German house were prepared by Johannes Radke, a government architect attached to the imperial commission, most of the materials and decorations coming in the form of contributions from German firms.

Ascending the stairway in front of the main portal, the visitor comes to a landing which is of itself a work of art, with ceiling tastefully painted and grained, tiled floors, and on the walls, frescoes of Fame and of a cup-bearer to the king. Passing through double glass doors set in arches corresponding to those at the entrance, he enters a lobby surrounded with columns and otherwise tastefully decorated. Thence through triple archways there is access to two spacious halls extending to the northern end of the building, the outer one with





FOUNTAIN AND BASIN NORTH OF THE GERMAN BUILDING



galleries on three of its sides, and both with numberless engravings on the walls. Here are the collective exhibits of German publishers, more than 300 in number, arranged in bookcases with projecting wings, each in the form of a miniature booth. There is nothing retrospective in this display, which is intended merely to illustrate the art of book-making and the appliances of the publishing trade, with cognate industries as conducted in the Fatherland. Here are shown methods and specimens of printing, stereotyping, electrotyping, wood-engraving, etching, lithography, chromolithography, and photo-mechanical processes. Bookbinding is also represented, and there are exhibits connected with the music trade. There are cases filled with cuts from illustrated magazines, and of every periodical published in Germany are shown its headlines and typographical style.

In these exhibits expression is given to one of the leading industries of the German empire; for nowhere has the publication and sale of books assumed such enormous proportions. In the empire itself are more than 6,000 establishments distributed among 1,200 cities; in Austro-Hungary there are 800; in other European countries about 900; in America at least 130, with not a few in

Asia, Africa, and Australia. Of nearly 8,000 firms in all, about 40 per cent are engaged in the publishing of books, prints, and music, including the reproduction of rare volumes and manuscripts. The remainder consist of booksellers who place their goods on the market through an elaborate system of brokerage, with Leipsic as the centre of distribution, more than 22,000 works being thus introduced in 1891. Bookbinding is also a prominent branch, especially in Berlin and Leipsic, a single house in the latter city producing 1,000,000 bindings and covers a year, varying in price from a cent to \$5,000 apiece.

In the chapel beyond is the display of ecclesiastical art, including stained-glass windows, statuary, paintings, altars, vessels, crucifixes, vestments, draperies, and ornaments, with illuminated texts on the softly tinted walls. Within recent years the revolution in church architecture has been accompanied with a transformation in art as applied to interior decorations, both breaking loose from the fetters of classicism and reverting to Gothic forms, with traces of the earlier renaissance. In the latter department the best that has thus far been achieved is fully illustrated in this sanctuary, itself a reproduction of a chapel in some mediæval German castle.

In an adjacent chamber is a display of presents belonging to members of the royal family and other personages of note. Among them are many historical documents, with copies of treaties which have changed the political geography of Europe,



CARVING IN WOOD



CHAPEL IN GERMAN BUILDING



MAX RICHTER

all contained in show-cases of steel, with lids of thickest glass, and guarded night and day. Of Bismarck and Von Moltke there are several things to remind us; of the former a drinking cup presented by the citizens of Frankfort, with gold and silver cases in which was tendered the freedom of many cities; of the latter, his baton and various relics and decorations.

In front of the building and on the right of the main entrance are the reception chambers and offices of the imperial commissioner, Adolph Wermuth. His private room, with portal and wainscoting carved in old oak, and ornamented bookshelves surmounted by a panel hand-carved





NORTHERN FRONT OF THE FRENCH BUILDING



with historic figures, is furnished in primitive style. The carpet is of antique pattern, as are the woodwork and draperies, while between two of the windows stands a hall clock some ten feet high and designed after one of the spires of Strasburg cathedral, the dial with numerals painted on triangular pieces of ivory. There is a porcelain fireplace, colored in blue, and above the grate a tile painting of a wedding party of the olden time. The ceiling is elaborately decorated, and in the centre is depicted a sunrise scene, a contribution from a member of the Royal academy of Berlin. In a southern projection of the building, disconnected from the rest, is the exhibit of the Waldhof cellulose manufactory at Mannheim, its products consisting of the pulp of pine wood and used for the making of paper.

Germany's day, the 15th of June, the fifth anniversary of the accession of Wilhelm II, was one of the events of the Fair, the attendance far exceeding all previous records, with more than 200,000 persons admitted into the grounds, of whom at least 50,000 were Germans. The exercises were held in front of the Deutsche



EASTERN FACADE OF THE FRENCH BUILDING

haus, beginning with music and singing, after which Harry Rubens, in the name of the German-Americans, delivered an address of welcome to the imperial representatives. After "Die Wacht am Rhein" rendered by the maennerchor chorus, Baron von Hollenben, the German minister, responded on behalf of the government, and then the oration of the day was delivered by Carl Schurtz, whose speech was of a patriotic character, touching on the loyalty of those who, while leal to the country of their adoption, still held in honor the Fatherland. He was proud of the German display in all departments of the Exposition; for here was embodied the spirit of the nation, expressing in every branch of industry and art the highest results of which that nation was capable. Commissioner Wermuth, who followed, spoke of the commerce of Germany, as contrasted with that of the United States, predicting that the dawn of the coming century would witness a revolution in the commercial conditions of the world. The closing address was by Carter H. Harrison who appeared, as he said, somewhat at a disadvantage, having to speak against a brass band and a thunderstorm. A parade, in several divisions, with floats, tally-ho coaches, and more than 16,000 people in line was a feature of the day. Late in the afternoon there was a concert at Festival hall, and at night a pyrotechnic exhibition, in which the figures of Germania and Columbia stood side by side in tracery of fire.

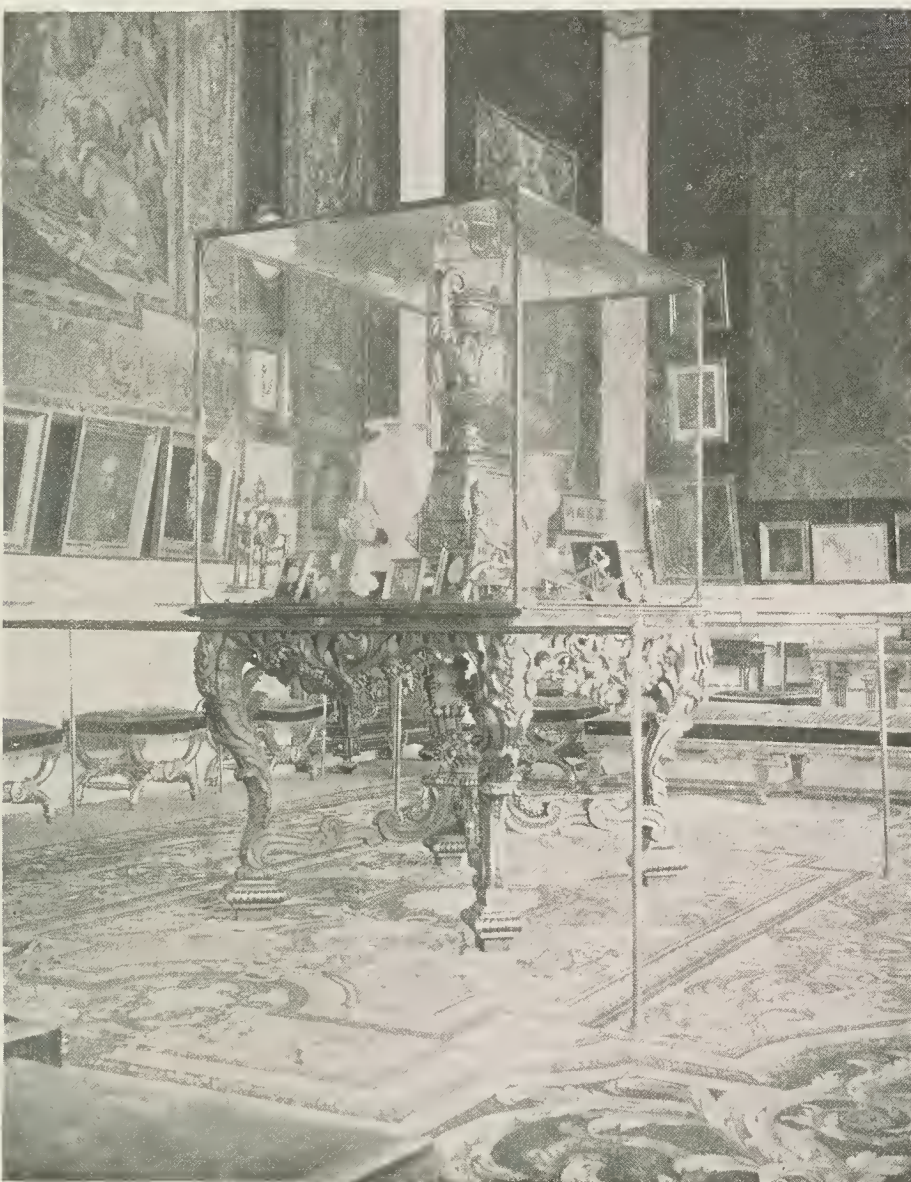


The French pavilion occupies one of the choicest sites in Jackson park, east of the Art palace and close to the shore of the lake. It is of the classic order, and consists of two structures connected by a colonnade, with a garden between. Under the portico of the north front are views of Paris, and especially of its government buildings, with replicas of famous statuary in the vestibules and balconies. The interior plan differs from that of other foreign structures, most of the space being devoted to exhibition purposes, and with the quarters of the commission held in subordination to the rest.

From the vestibule the visitor passes into a chamber resembling the salon of the palace of Versailles, where, on the 6th of February, 1778, was concluded the treaty between France and the United States, this being the first recognition of the latter by a European power. Years afterward were placed in this salon all the articles presented on behalf of the republic to the Marquis de Lafayette, and these are arranged in its reproduction precisely as in the original, thus forming a graceful tribute to the nation whose cause the marquis made his own. Among them is the sword presented by congress when, in 1779, he returned to his native land to solicit aid for the struggling republic. The handle, mountings, and scabbard are of appropriate design and most elaborate workmanship; the blade, hidden during the reign of terror in the garden of Chavagniac, and there corroded with rust, being replaced with one presented by the people of Paris and forged from metal taken from the ruins of the Bastile. In this collection are several of Washington's letters, and rings containing locks of his own and Martha Washington's hair, one of them presented to Lafayette during a farewell visit to the tomb of his former comrade-in-arms. Other features are the busts of Washington and Franklin, portraits of historic characters, and the decoration of the order of Cincinnatus, also termed the "decoration of the soldier-laborer," presented by the former to Lafayette, and established in 1783 for distribution among French and American officers who had served in the war of independence.



EDMUND BRUWAERT



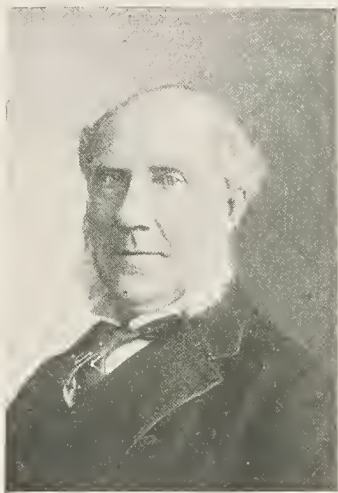
LA FAYETTE CHAMBER

Across the garden is the exhibit of the city of Paris, illustrating in its entirety the municipal system of the metropolis. First is the police department, where is shown the Bertillon method of identifying criminals by means of photographs. In a large case is a complete rogues' gallery, and something more than this; for here is displayed every type of forehead, eye, nose, ear, and lip, with profile, full face, and head, all grouped for anthropological comparison. Near by is the school exhibit, with specimens of work, including those from the Prevost orphanage, and from a printing and bookbinding school where pupils are admitted at the age of twelve to serve a four years' apprenticeship. Here also are models of street cleaning machinery, while the fire department is represented in photographs, and in map form are shown the sewerage and water systems, with a section of a house supplied with sanitary apparatus. In one of the rooms is a collection of bric-a-brac from Parisian merchants, with works of decorative art and the finest of Gobelin tapestry. Of the passage-way connecting the two buildings one of the sides is open and with a series of columns rising to the roof. On the other side are depicted scenes in and around Paris with which all the world is familiar. While these are not elaborate works of art, some of them are from prominent artists, Vauthier, for instance, having a sketch of the Bois de Boulogne, and Didier of the Avenue des Champs Elysées and the Place de la Bastille.

It was to commemorate the fall of the Bastille that the 14th of July was selected for the French celebration, this being the 104th anniversary. First of all there was a luncheon or breakfast so-called, given by the consul-general to the French commissioners,



exhibitors, and other invited guests. In the afternoon a reception was held on the lawn, the consul standing near the bust of President Carnot and the statue of "Gloria Victis," a replica of Mercié's group now standing in the Hotel de Ville, showing a winged figure of Victory bearing in her arms a wounded soldier with broken sword in hand. Then, by Commandant Ballincourt, M. Bourbier of the French marines was presented with the cross of the legion of honor in recognition of long and faithful service, the first man thus to be decorated on American soil. There was music by the Iowa band, and from a buffet adorned with morning glories refreshments were served by comely French damsels in Phrygian caps with tri-colored cockades. Toward dusk the assemblage dispersed after a pleasant and informal reunion, one in which there was no speech-making to mar its enjoyment.



G. R. R. COCKBURN, CANADIAN COMMISSIONER

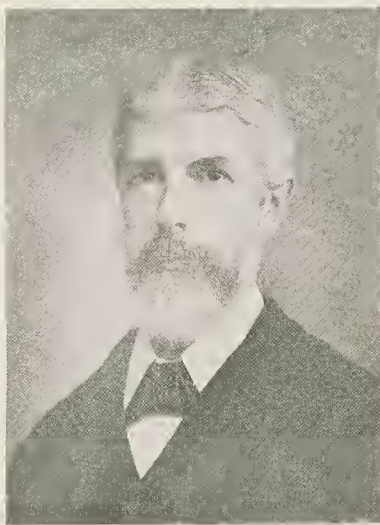
In the quantity, if not in the quality of exhibits, Great Britain and her dependencies rank first among foreign participants, occupying a total area of 500,000 square feet, or nearly half the entire floor space of the

great exhibition of 1851, the first international exposition worthy of the name. When in March, 1891, Robert Lincoln, as American minister, invited on behalf of his government the coöperation of the United Kingdom, the proposition was somewhat coldly received; for the passage of the McKinley bill still rankled in the hearts of British merchants and manufacturers. A royal commission was appointed and the task of organization accepted by the society of Arts, which had been closely connected with similar enterprises whether at home or abroad. But the entire amount appropriated was only \$125,000, and with this mensurate with the occasion; for other British colonies had appropriated from



ARTHUR RENWICK, COMMISSIONER NEW SOUTH WALES

Gradually, however, the authorities of the coming exposition and the magnified-determined to bring the matter prominently before the public; and for this purpose circulars were addressed to prominent firms and personages, including all advertisements being inserted in the leading newspapers, English, Scotch, and Irish. and this was even manifested in the increased to \$300,000 by an almost unanimous vote. Hence in several departments of the Fair Great Britain was enabled to present a fairly creditable display, especially in the Fine Arts, the galleries of the queen and the royal family, and with those of many of the wealthiest citizens and corporations, being placed at the disposal of the Art committee. It was also determined to erect a separate commission and as a contribution to the



SIR HENRY TRUEMAN WOOD, SECRETARY OF THE BRITISH COMMISSION

began to realize the all-embracing scope of its general design. It was then presented before the public; and for this purpose firms and personages, including all advertisements being inserted in the leading newspapers, English, Scotch, and Irish. Thus a widespread interest was aroused, house of Commons where the grant was passed by a large majority. Hence in several departments of the Fair Great Britain was enabled to present a fairly creditable display, series of the queen and the royal family, and with those of many of the wealthiest citizens and corporations, being placed at the disposal of the Art committee. It was also determined to erect a separate commission and as a contribution to the

Victoria house, as is styled the British home in Jackson park, is a unique and substantial structure, forming three sides of a quadrangle, its open side inclosed by a raised and balustraded terrace, which almost touches the waters of the lake. Designed by Colonel Edis, architect of the commission, it is in the style of the Tudor, and especially the Elizabethan period, its upper story of half-timber construction, with projecting gables, of which many well-preserved specimens may still be seen in England. But there is also a modern aspect to the building; for on the lower story terra-cotta is freely used, with brick facings and mullioned windows. Perhaps the most interesting feature is the decorative scheme and furnishings of the interior, for which nearly all the materials were contributed as loans or gifts, especially by the London firm of Johnstone Norman and company, to which, as to other establishments, the commission acknowledges its obligations.



JOSEPH TASSE, CANADIAN COMMISSIONER

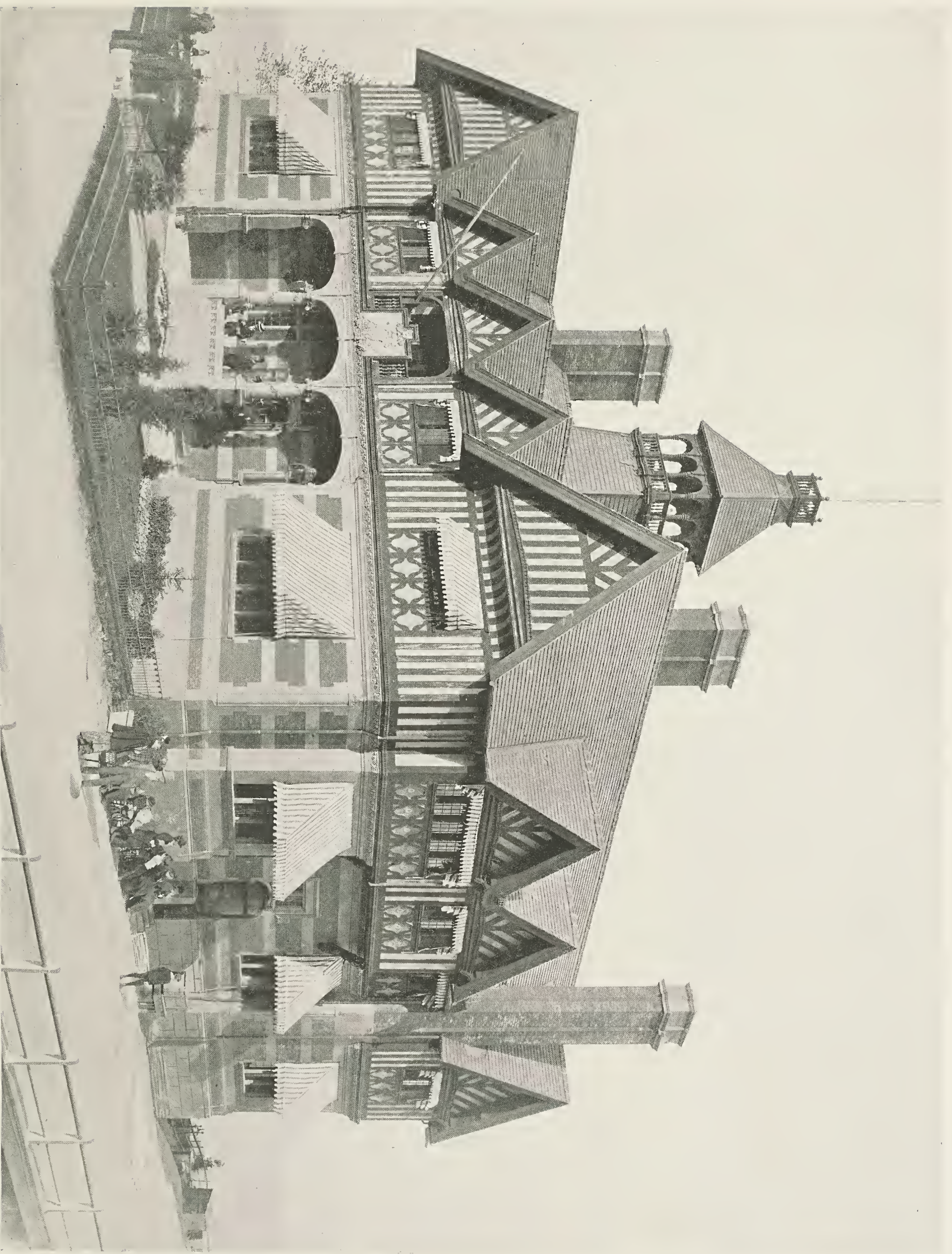
Passing through a covered portico, the visitor enters a spacious hall, on one side of which are the library and reception room, and on the other the offices. The hall is oak-panelled, with furniture of carved oak in partial imitation of that which belonged to the Medici family, and ceiling copied from the North Wales mansion of Plas Mawr, erected about



J. J. GRINLINTON, SPECIAL COMMISSIONER FOR CEYLON

the year 1550, and better known as Queen Elizabeth's palace. On a cassoné or ornamental coffer of Florentine pattern, as in the royal palace of Naples, is a panel on gilt ground, painted with figures allegorical of Columbus'





VICTORIA HOUSE



departure from Spain. At its side is a large arm-chair on which is sculptured in bas-relief "The Discovery of America," with a companion fauteuil in the style of Francois I., known as the *cacquetteuse* or gossip chair. There are wide old-fashioned fireplaces with huge andirons, and on either side of the grates a lion and unicorn rampant. In the alcoves over the stairway, which is ceiled as in Haddon hall, the seat of the duke of Rutland, are armored knights on pedestals, and here also is what may be termed a "grandfathers' clock," such as those

which stood in the homes of "Merrie England."

The library is finished and equipped entirely in oak, with ceiling ribbed in geometric forms, to which book-cases extend from the floor. As to the furniture, each piece was designed from the antique, so far at least as it could be adapted to modern requirements. So with the reception room, in whose carved and inlaid furniture are largely represented the manners of mediæval times, with patterns borrowed from the Louvre and the South Kensington museum; but all with a certain affinity which gives to the collection a just adaptation of parts. A cabinet of ebony and boxwood resembles one made for Archbishop Sharpe in 1621. A Scotch clothes-press belongs to the time of James I, and in a walnut cabinet with capriole legs is



THE CANADIAN HEADQUARTERS

reproduced a Dutch design of the days of William and Mary. The centre table is a fac-simile of that which stands in the dining-room of Windsor castle, and another table resembles the one fashioned for Sir Thomas Holte of Aston hall, a loyal subject of the Stuarts. There is a King Charles chair of ebony, with a Knole chair such as stood in the Kentish residence of the earls of Dorset, and one from Linlithgow palace, belonging to the time of Mary, queen of Scots. In the ingle-nook is a terra cotta fireplace, on the back of which are cast the arms of Great Britain. In a painting by Sargent is depicted the "Jubilee Garden Party at Buckingham Palace," wherein are 400 figures. The ceiling is copied from the banquet-chamber at Crewe hall, one of the finest specimens of Elizabethan architecture.

The waiting-room is ceiled as in Campden house, the residence of the duke of Argyll, and with simpler treatment as to furnishings, except for the antique vases and the embossed leather on the walls, the latter identical in pattern with that which is seen in the ball-room of Sandringham hall, the county seat of the prince of Wales. On the floors of all the rooms are Wilton rugs woven in oriental designs, while the draperies and fabrics are the most finished products of the looms of England and France. On the upper story is the boardroom of the commissioners, furnished in old oak, with seats and lounges such as are used in the Carlton and Reform clubs. Especially handsome is the office of the commissioner, Sir Henry Wood, with low, broad windows overlooking the lake, and tastefully decorated walls hung with the choicest works of art. The veranda is lit by old-fashioned English lamps, the building itself being lighted by electricity, the globes concealed by the strap-work of Elizabethan chandeliers.

The house was opened to the public on the queen's birthday, the 24th of May, but without exercises, except that in the Canadian building there was brief informal speech-making, with singing of the national anthem, followed at night by a banquet given at a Chicago hotel under the auspices of the commissioners. British Empire day fell on the 19th of August, the attendance exceeding 213,000, the largest up to that date except for the 4th of July. At the appointed hour, escorted by the West Point cadets, the detachments selected for the military tournament from the choicest regiments of the British



W. D. DIMOCK



army, among them "the far-famed Black Watch," formed in line in front of Victoria house. Then came "the trooping of the colors," after which soldiery and civilians adjourned to Festival hall, where, as resident consul and chairman of ceremonies, Colonel Hayes-Sadler delivered the opening address, briefly and with becoming dignity. After "God Save the Queen," rendered by the Columbian chorus, he proposed the name of the president of the United States, the cheers being given with a will, and the mayor of Chicago responding on behalf of his countrymen. As secretary of the royal commission, Sir Henry Trueman Wood discoursed with telling effect on the status and future of the dominion. Other speeches were from the commissioners for Canada, India, Ceylon, Trinidad, and British Guiana, all of which were represented at the Fair. Later there was a concert in the court of honor, followed by the last performance of the tournament, the members of which set forth on the morrow for Toronto. At night there was the usual display of fireworks, and meanwhile a civic and military parade was held in the city, massing on the lake front and after a circuitous route disbanding on Michigan avenue.

Scotchmen held festivity for an entire week during the term of the Fair, the 4th of August being devoted to exercises in the reception room of the New York building and later in Festival hall, under the auspices of the Scottish directory.

These were brief and of informal character, the Scottish choral union being present at the second meeting, where national airs were played on bagpipes, with dancing of the Highland fling. The Welsh and Irish had also their special days, the former on the 8th and the latter on the 30th of September. In a pouring rain the Irish parade assembled on the Midway plaisance, only 2,000 strong, instead of the 30,000 that had been expected. Nevertheless it was an imposing procession, with bands galore and several military companies, conspicuous among which were the old Hibernian rifles. There were the Foresters, the ancient order of Hibernians, the Gaelic athletic associations,



NEW SOUTH WALES

temperance and church societies, civic and literary organizations, with invited guests in carriages and tally-ho coaches. Everything and everybody was arrayed in green; the women with green dresses and hats, the men with green cravats and badges, and the horses with green plumes; while over the Electricity building floated the green flag of Erin, and even the lake assumed for the occasion a deeper hue of emerald.

The exercises were held in Festival hall, where Archbishop Feehan, as chairman of the day, delivered the opening speech. After an eloquent tribute to the artificers of the Fair, in honor of which they were met together, he continued in part as follows: "But the Irish-American people assemble for another motive, and that is to revive for to-day, and I hope for the future, the traditions as well as the aspirations of one of the oldest races of the world. You represent a most ancient people; for your forefathers came from Phœnicia 3,000 years ago, and founded a nation at the time when Moses was leading the Israelites from Egypt, and when Cadmus was giving letters to the world. Even at that early period the Irish were a people with a written law and of advanced civilization. And to-day, toward the close of the nineteenth century, the Irish-American people recall those grand progenitors and keep alive their traditions." Then spoke Archbishop Hennessy of Dubuque, followed by Edward Blake, who as a representative of the Irish party in the Commons, chose for his theme "Home Rule," and in conclusion read a letter from Gladstone, in which were the following words: "I learn with great pleasure that there is to be an Irish day during the World's Fair. There could not be a more interesting, nor except on the day of the final victory, a more encouraging occasion." Among other speakers

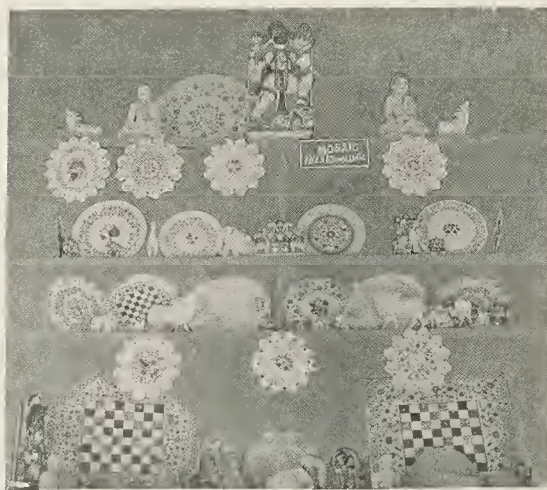




EAST INDIA TEMPLE

were Arthur O'Connor, James Shanks, lord-mayor of Dublin, and Father Ring, who read a dispatch from the primate of Ireland. There was music, with singing of national airs and ballads, a feature in which was the rendition in harp solo of ancient Gaelic melodies by a daughter of A. M. Sullivan, the Irish orator. Later a reception at Blarney castle concluded the celebration.

On the plaza in front of Victoria house, and almost opposite the Canadian building, is a group of statuary in terra-cotta, a replica of the American pier piece on the pedestal of the Albert memorial column at Kensington, erected by order of the queen in honor of the prince-consort and of the great exhibition of 1851. The figures are of heroic size, with America in the centre in the form of a shapely Indian maiden mounted on a buffalo, in Indian costume and with figured head-dress; in her right hand a stone-headed lance, and in her left a shield emblazoned with national emblems. The United States is represented by an eagle with outstretched wings; Canada by a beaver and



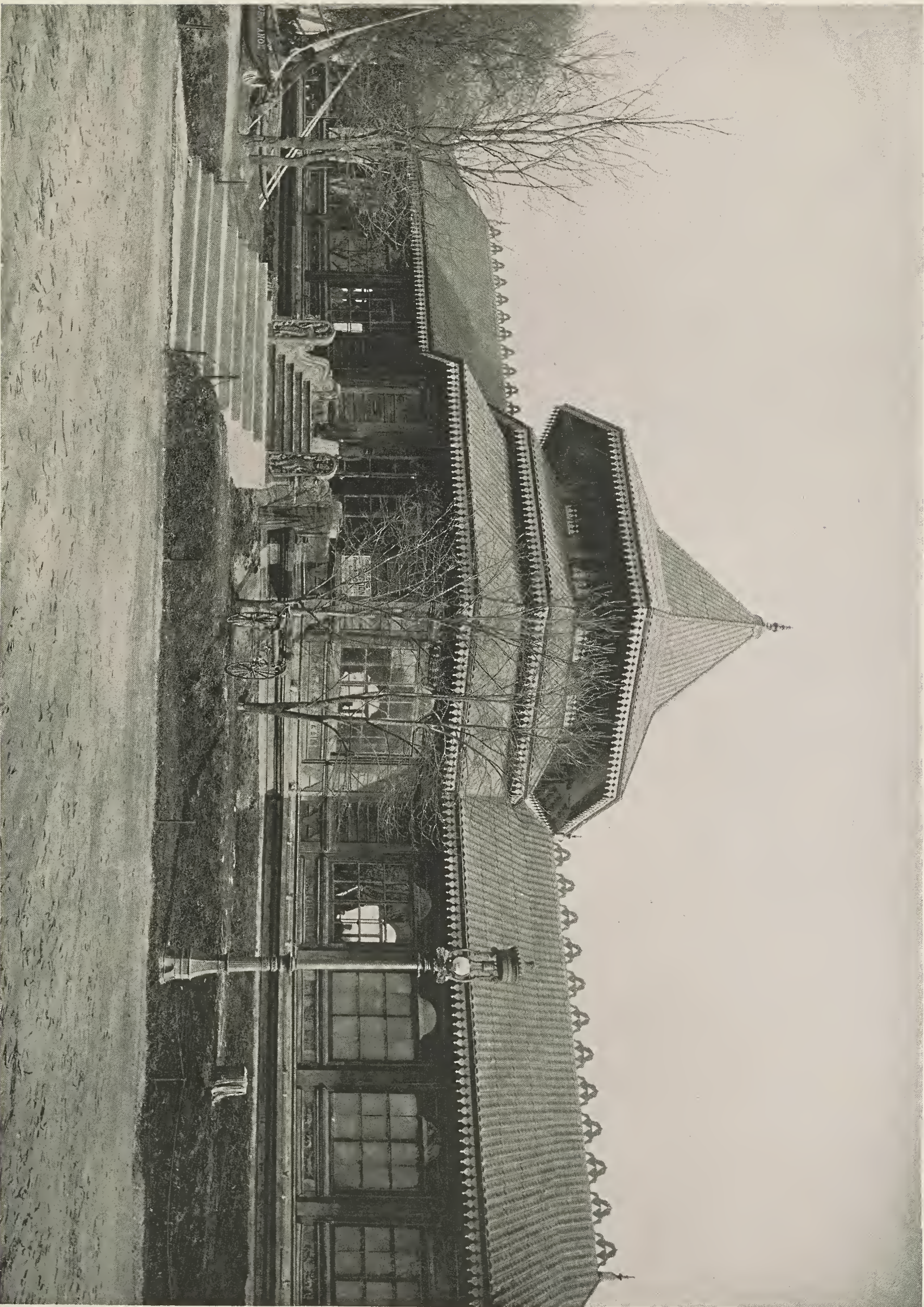
CARVINGS AND MOSAIC WORK, INDIA BUILDING

by a young girl robed in furs; Brazil by the Southern Cross; Mexico by a male figure, and South America by a half-breed Indian with bronco and sombrero. It is in the main an excellent piece of workmanship, though somewhat heavy in tone and bulk, weighing 25 tons and costing \$25,000. By Henry Doulton, proprietor of the Doulton pottery works at Lambeth, where it was fashioned, the group was presented to the city of Chicago, "as a connecting link between the first international exposition and the last and crowning one."



CARVINGS, INDIA BUILDING





CEYLONESE PAVILION



Canada is well represented, as we have seen, in the main divisions of the Fair, much more so indeed in some departments than the mother country, in relation to industrial conditions. That the dominion would appear to good advantage in her agricultural and horticultural, her fisheries and mining exhibits, was expected of this enterprising and ambitious commonwealth; but in other branches also her exhibits were of excellent



EXHIBIT OF SWEDISH IRON WORK

quality. In the annex of the Transportation building, for instance, the vestibuled train of the Canadian Pacific was a feature of the display, while in the building itself was a choice assortment of carriages, buggies, wagons, boats, and railroad and other supplies. In the palace of Mechanic Arts her collections were somewhat of a surprise; but perhaps the greatest surprise was in the hall of Manufactures and Liberal Arts. While here was no large array of costly luxuries, there was a comprehensive and varied assortment of staple lines and standard grades, the groups of textile fabrics and especially of cotton goods attracting general attention. So with the educational groups; Ontario, Quebec, and other provinces fully illustrating their thorough and practical systems of instruction, from the kindergarten to the college and university.

The Canadian pavilion, the plans for which were designed by the department of public works at Ottawa, is in the form of a quadrangle, surrounded with wide verandas supported by Tuscan columns, with semi-circular projection on the front and surmounted by a tower with look-out, the view from which is one of the finest in Jackson park. There is little in the way of exhibits, except for the structure itself, its apartments finished in polished native woods representing the various provinces. Passing through the main portal, the visitor finds in the entrance hall a post-office, telephone office, and intelligence office, where registers afford in-

formation as to hotel and other accommodation, together with the whereabouts of friends. In the reception room adjoining, its walls and pillars festooned with flags, are files of Canadian newspapers from every portion of the dominion, and near at hand are the quarters of the national commission, of which J. S. Larke is chief executive officer, while across the corridor are those of the commissioners for the provinces.

At the top of a spacious stairway, also constructed of native woods, is a corridor adorned with photographic views of Canadian scenery and mounted specimens of Canadian birds. At either end are exits to the balconies which encircle the pavilion, and on the right of the staircase, two other offices for the national commissioners, Senator Tasse and G. R. R. Cockburn. Across the corridor is a dining-room, where many have been entertained with the hospitality characteristic of the dominion. Adjoining is a ladies' parlor, and elsewhere are the apartments of C. F. Law and Senator Perley, commissioners for British Columbia and the Northwest territories, with that of W. D. Dimock, secretary of the Canadian commission, who for many years has been engaged in similar service in connection with international and local exhibitions. Finally there is the sanctum of the press, and on the floor above are the tower and smoking rooms far above ground. No plaster is used in any part of the interior, the walls and ceilings all being finished in native woods handsomely polished, as I have said, and showing the native grain—oak, pine, chestnut, walnut, cherry, maple, birch, ash, spruce, cedar, and butternut.

Over a bold dental cornice is an open balustrade, and the roof is low pitched and partially concealed by a paraquet wall. Around the pavilion is a plat of ground, green turfed, dotted with Canadian shrubbery, and divided by serpentine walks and roadways.

The 1st of July, the 26th anniversary of the confederation, was selected as Dominion day, a day held in no less honor by its citizens than is the 4th of July by those of the United States. The celebration began with an informal reception at the pavilion, followed by a military and civic parade and by exercises at Festival hall.



SWEDISH GLASS-WARE





SWEDISH BUILDING



Among the audience were not only thousands of Canadians and former subjects of the queen, but there were also many thousands of Americans; so that in his opening address Commissioner Cockburn observed: "If ever I harbored a doubt that Americans were not true friends to Canada, this assemblage would forever put such a feeling at rest." Senator Tasse of Quebec spoke in French, the applause which accentuated his remarks showing that the French-Canadians were here in force. The mayor delivered a brief dissertation, pronouncing the Canadians "a very nice class of people, whose interests were parallel with those of the union, and whose government lay in parallel lines," predicting also that the time was not far distant when "one flag would float over the country from the far south to the farthest north." To this Commissioner Larke responded by reminding the mayor that parallel lines never meet. But all was said in amicable mood; for between the dominion and the union, as between the union and the united kingdom, the breach, if such there be, is more in fancy than in fact.

Adjacent to the Canadian pavilion is Australia house, or as it should rather be termed, the home of New South Wales; for in the structure and nearly all that it contains is represented only this, the oldest of the



PARLOR, SWEDISH BUILDING

Australias. While serving among other purposes as the headquarters of the commissioners, it is also an exhibition building, especially as to the fine arts, from which department, as we have seen, the colony was almost excluded, not for lack of merit but through misapprehension. Of sculpture there are several pieces, two of them portrait busts in plaster and others carved in native marble and freestone. Of oil paintings there is a large collection, executed by members of the Art society in Sydney. They embrace a great variety of subjects, from portraits of premiers and primates to the hunting of wild ducks; and it is worthy of note that, with rare exceptions, they deal with local themes and personages. Landscapes, with sketches and genre paintings of Australian life are the favorite subjects, some of them finished canvases and nearly all above amateur rank. In water colors there are more than 100 works from the same society, most of them by Mrs Ellis Rowan of Victoria, representing the flora of Australia, all studies from nature, and combining with richness and delicacy of coloring, boldness of execution and skill in technique.

The building itself is at least on a par with others of its class, 60 feet square, with a spacious portico in front, the roof of which is supported by Doric columns, with pilasters of the same order at each of the corners. The frieze and balustrade extend around the entire edifice; above all the openings are moulded



architraves, and beneath each window, moulded modillions. In the interior is a central nave 30 feet wide, from which rises a polygonal dome, giving accentuation to the architectural scheme.

In the India building the ancient glories of Agra, with its changing fortunes, are fully typified, and here are models in marble and alabaster of many monuments which testify to the former power of Moslem and Hindoo. Even the famous mausoleum is shown in miniature, the original bearing a dome of marble 70 feet in diameter. The structure itself is an harmonious combination of Arabic and Indian architecture, minarets springing from above the main entrance and corners, the former painted in oriental style. While the exhibits are unique and comprehensive, perhaps the most interesting feature is a party of Hindoos of high caste who have come to America partly on a proselyting and partly on a business mission.

Great Britain is of course represented in the industrial and historic collections of the India building, and

especially the India tea association and the Bengal chamber of commerce. Near the principal entrance is a tea room, where the beverage as made in India is served by native attendants in picturesque attire, and presented in porcelain hand-painted by native artists. Small tables are placed in shady corners of the hall, where the visitor may enjoy the variegated picture presented by the art manufactures of the empire, scattered profusely around him and in the galleries above. In the centre of the main floor is a marble shrine, elaborately carved and colored, standing about the height of a tall man. On thousands of such shrines in India are images of the Hindoo trinity—Brahma, the creator; Vishnu, the preserver; and Siva, the destroyer; but here are no sacred effigies, except that on either side is a figure of Buddha, screened by the hood of the sacred cobra from the scorching rays of the sun, while the eastern savior of mankind is absorbed in worship or contemplation. Carved in stone or wood, hammered from brass, painted and embroidered on silk or satin, are also such minor divinities as Agni, the god of fire, who burns the body that he may recreate it in celestial form; Doorga, wife of Siva, with three eyes and ten arms; Sudra, the king of heaven, and Tama, the judge of the dead; Krishna, one of Vishnu's many incarnations, and the elephantine Ganesha, symbol of prudence.



EXHIBITION HALL, SWEDEN

is made by Telléry and company, whose headquarters are at Delhi, with branches in Calcutta, Bombay, and Simla. Every article is fashioned by hand, and the entire exhibit is intended to illustrate the efforts of business men to check the importation of goods which threatens to overwhelm the native industries of the country. Since rich and poor alike utilize their savings in the making of silver articles, either for personal adornment or practical use, the trade in silverware has assumed a leading position, centring at Kashmir, Lucknow, Kutch, Madras, Poona, Kuttack, and Burmah. While these articles are all in repoussé work, handsomely wrought, they have also their characteristics, according to the locality in which they are made. The influence of Mohammedanism is shown in the Kashmir wares, whose ornamentations are exclusively floral in character, the designs being chiefly taken from shawl patterns. Raised mythological figures, relieved by floral decorations, give to the articles collected from Madras and Poona their pleasing effect. But the Burmese repoussé work on silver is considered the most artistic, the exhibits from all these points comprising tea and coffee sets, wine jugs, sugar bowls, candlesticks, bread baskets, photograph frames, cream and milk jugs, salt cellars, pepper casters, card and cigarette cases, toilet sets, and boxes of many descriptions. There is also an attractive display of articles wrought in brass and copper, chiselled, embossed, engraved, enamelled, and incrustated in a variety of designs and with a richness of



ARTUR LEFFLER



effect which is the best possible proof of the skill and patience of artisan and designer.

Piled upon counters and tables on the ground floor and in the galleries are rich silks, many of them woven from Chinese material; brocades worn by Hindoo ladies; Kashmir shawls and silk embroideries; silver tinsels from the hand looms of Delhi and Agra; gold leaf cotton prints, studded with glass, from Poona; cloths covered with designs in wax and sprinkled with mica; woolen and cotton carpets and rugs, with goods of silk and cotton printed and embroidered.

Carvings in black, sandal, and teak woods are exhibited as specimens of an industry which has flourished in India for many centuries. In ancient times carvers in wood ornamented the thrones of kings and princes, the chariots of warriors,

and the shrines of temples. These were the days when the façades, doors, windows, balconies, partition screens, and furniture in the dwellings of the rich were elaborately decorated, the custom gradually spreading to the west. The most intricate work in sandal wood comes from the Madras and Bombay presidencies, Mysore and Burmah, the Burmese carvings being especially bold and fantastic. The Punjab and the northwest provinces supply the best inlaid specimens, their most noticeable characteristic being the combination of brass wire with dark colored woods. Beautiful lacquer work, ivory carvings, water color paintings on ivory, most of them miniatures of the Mogul emperors, enamels on gold and silver, idols and sacred animals in marble, such as are seen in the temples, and the delicate pottery which the high caste Hindoo will never use but once, are presented in many forms and symphonies of coloring.

Finally there are relics and curios, some of historic character. One of the most remarkable is a collection of swords, battle-axes, matchlocks, powder-horns, spears, bows, arrows, and shields, representing the weapons of the Hindoos and Mohammedans, the Burmese and the warlike Mahrattas. There are the finest of Damascus blades, the steel of which is said to have come from India, the entire group being suggestive of the wars and conquests of ancient and modern times. Old manuscripts and pictures, antique musical instruments, bronze vessels and idols from Thibet and Nepaul, Indian, Indo-Scythian and Græco-Bactrian coins, and a quantity of chinaware sent long ago by the emperors of the celestial kingdom as tribute to the Mogul emperors, are among the curiosities here displayed.

There are also living curiosities in the East India building, among them one Gobind Burshad, a Brahmin high-priest, and the first one, as he claims, to visit the United States. Gobind is a man of striking appearance, with jet black hair slightly tinged with grey and features thoughtful and intent. He is a scholarly man withal, speaking English, Mogul, and Persian fluently, in addition to Hindostanee. What pleases him best is to discuss theosophy and to show his knowledge of the ancient traditions of his native land, especially as to its gods, of which there are many in this temple—gods of brass and bronze, of ivory and wood, of silver, gold, and precious stones. Of all the antique specimens he knows the history, and taking up, for instance, an ivory statuette will declare that it came from a Buddhist temple where, 1,000 years ago, it was worshipped as the god of war.

Of the courts which represent the British colony of Ceylon, two are in the departments of Agriculture and Manufactures, one in the Woman's building, and the fourth remains to be described. Except of course in the Manufactures division, all are mainly intended to place before the public the tea industries of the country as developed within recent years, exports of tea increasing from 23 pounds in 1873 to 162,000 pounds in 1880, and 72,000,000 in 1892. Since the coffee plantations were almost destroyed by the ravages of a fungoid pest, the cultivation of tea has become the staple industry of Ceylon, and



NORWAY'S BUILDING



CHR. RAVN, NORWEGIAN COMMISSIONER



for its products are claimed special dietetic properties, with superior richness of flavor and absolute purity and cleanliness. By the Planters' association of the chamber of commerce funds were promptly subscribed, and a local committee, acting in accord with the royal commission in London, undertook the task of organizing the exhibits, J. J. Grinlinton, as special commissioner, proceeding to Chicago to secure the necessary space.

The Ceylon court, which serves at once as government building, exhibition hall, and tea kiosk, consists of a central octagon, with wings facing north and south, raised on a projecting basement and approached by stairways carved in designs from ruined fanes, some of them erected several centuries before the Christian era. In its columnar design the structure is mainly of the Dravidian order of architecture, adopted with modifications in the ancient temples of the Cingalese. Native woods only are used as materials, some 20,000 feet of timber being cut and shaped for the purpose. The framework of the exterior is of satinwood and the projecting roofs terminate at the eaves line in ornamental valance tiling, the roofs themselves being covered with imitation pan-

tiles, rising at the centre in tiers and culminating in a spire, with finial as in the temple of the Sacred Tooth of Buddha.

In the octagonal hall, entered through a handsomely carved doorway, the ceiling is supported by pillars on which are designs of the lotus and plantain, fashioned as in the royal temple and the king's granary at Kandy. A score of native woods are used in these pillars; among them ebony, tamarind, satin, and ironwood, their names, whether botanical or in plain English or Cingalee, being indicated on labels. On opposite sides of the hall are colossal figures of Buddha and Vishnu, with others, disposed at intervals, of a Buddhist priest and his bowl for receiving



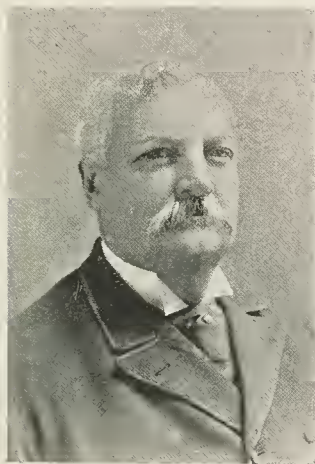
THE TURKISH BUILDING

alms, of a Kandyan chief, and a Veddah and his wife, very few of the aboriginal Veddahs now remaining alive. The panels are painted by native artists, the most interesting being those which represent the religious processions, with figures of tom-tom beaters, standard bearers, pikemen, elephants, and devil-dancers.

The exhibits, contained in cases of ebony, and satinwood, are grouped around the octagon and wings, consisting, apart from tea and coffee, of native manufactures, works of art, and curios; among them jewelry and the quaintest of carvings in ivory, ebony and cocoanut shells. Of tea there are fifty varieties from twice as many plantations, and in the tea kiosk above the central hall, the beverage is served as in Kandy or Colombo.

In this apartment are paintings of modern design, its decorations resembling those of the chamber below, but of less elaborate pattern. Recesses are formed by a double row of pillars hung with oriental draperies; and here are tea-poys, or ornamental tables, made of satin and margosa woods.

On a triangular site opposite the Fisheries building is a picturesque structure of many colors, towers appearing upon different portions, with a tall spire rising from the centre, the entire edifice being a combination of church and castle architecture. The main hall, hexagonal in shape, is 60 feet across; above it is a cupola, and above this a steeple with flagstaff, from which is displayed the Swedish ensign, some 150 feet above ground. The building was forwarded in sections from Sweden, and so constructed as to represent the style prevailing in churches and country homes in the time of Columbus. Worked

PRUDENCIA DE MURGUIONDO,  
URUGUAY

IBRAHIM HAKKY BEY





FISHERIES AND FOREIGN BUILDINGS



artistically into the base of the main façade are specimens of the brick, terra cotta, and cement work produced by the most prominent manufactories in Sweden. Here also, as in the staircase, are tiles of polished cement; but with these exceptions the entire structure is of wood.

The exhibits include one of the most complete collections of Swedish iron, both in the ore and manufactured forms, that has ever been seen in America. The



TURKISH EXHIBITS

most scientific display, designed to illustrate the metallurgy of iron and steel, is made by the association of Swedish iron masters, the object of which is to promote this industry in every possible way. It advances money to its members to assist them in extending their works, making appropriations also for the purpose of conducting experiments and investigating new processes. Several iron and steel works show iron ores from various mines, such manufactures as ingots and billets of Martin and Bessemer steel, subjected to tests for strength, ductility, and other desirable qualities. Drawn wire and wire-rope, cast steel goods and materials of war, rolled pipes, iron in bars and sheets, hammers and tools for working stone,

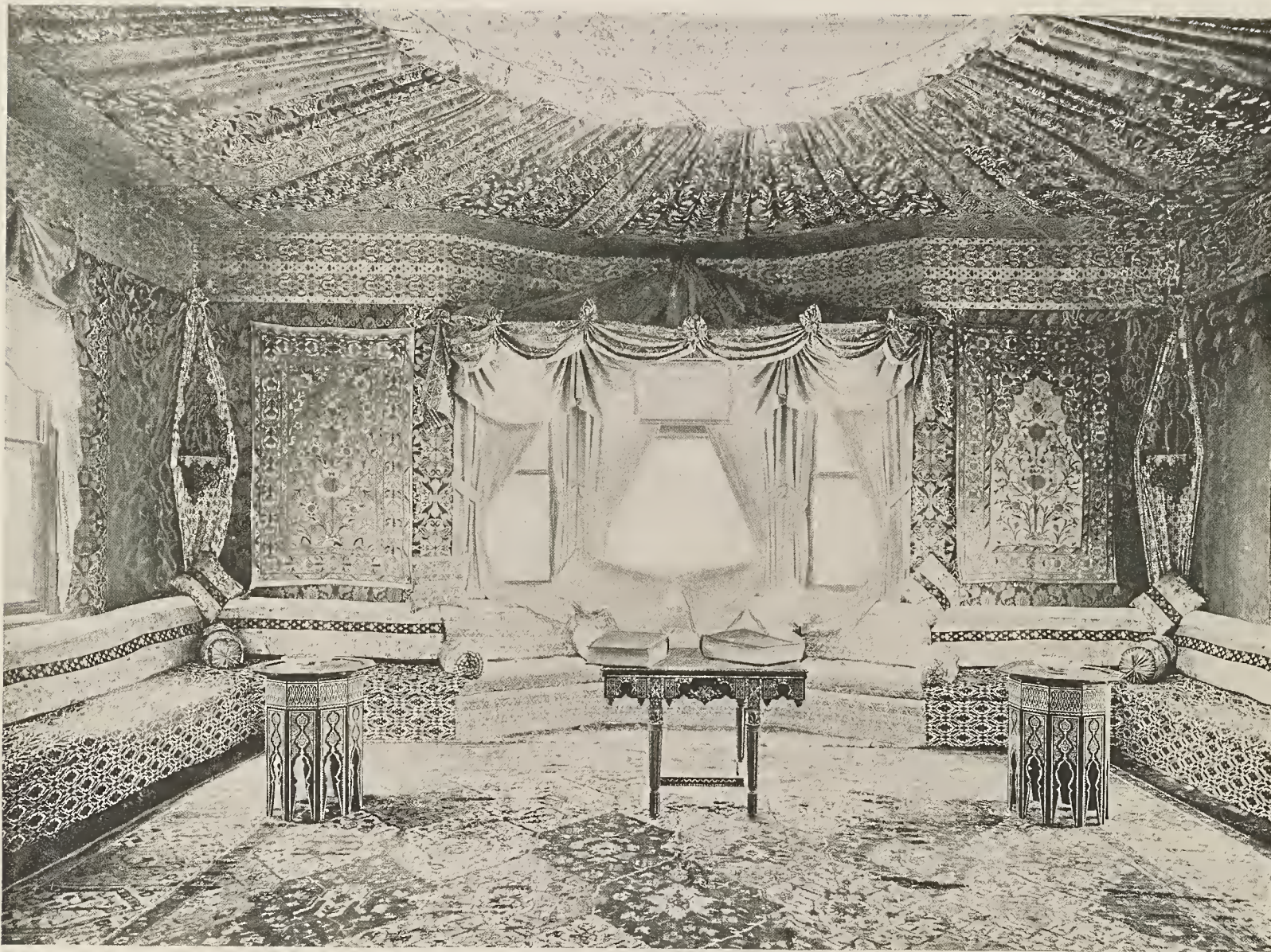
minerals, and wood, are also displayed, together with engine and car wheels, anchors, anvils, parts of steam engines, and other mechanisms.

By the geological department of the government are exhibited glass models and maps of the Gladhammer, Ljusnarsberg, and other mines. There are also earthenware and glass products, gold and silver work, fire and facing bricks, tiles and ornaments for mural decorations, yellow, brown-glazed, and gray-burned; unglazed vessels, pedestals, and garden decorations, as well as glazed earthenware pipes and tubes, pottery for household and chemical uses, and earthenware stoves, table sets, and toilet ware. In the line of glassware are many articles for the table, cut, plain, etched, and gilded, and various exhibition cups for art museums, for which awards were received at expositions held in Paris, Moscow, Copenhagen, Bogota, Philadelphia, and several cities in Sweden. Among objects representing art metal work may be mentioned a buckler of chased steel-plate, with border ornaments in old Scandinavian style, gilt and deeply etched. A viking ship in full sail is seen in the centre, around it a score of scenes founded upon the Saga. Lamps of chased brass and vases of steel attract much attention, with fans and jewel cases of the latter metal, variously etched and gilded. There are also sets of silver church plate, a toilet service of silver gilt formerly belonging to Queen Sophia Magdalena, the reproduction of a cup presented in 1631 to Gustavus Adolphus by the citizens of Nuremberg, and collections of antique drinking cups and jewelry associated with the history of the country. Mention should also be made of the exhibits of wood pulp, wrapping and printing paper, and other factory products for which Sweden is famous.



OFFICE, TURKISH BUILDING





OFFICE OF TURKISH COMMISSION

Elsewhere are imitations of Venetian lace, knitted shawls and coverlets, embroidered underwear, a collection of fans from the Baroness Norderfalk, and an exhibit of hangings, tapestries, and carpets from the Friends of handiwork, a Stockholm association founded a score of years ago for the encouragement of art industry among Swedish women. Private exhibitors also show embroideries in the style of the Lapps, portières, carvings in wood, antique furniture covered with Gobelin and gilt leather, and silk embroideries and screens. Another attraction in the government pavilion is a representation of a Swedish home, in a suite of rooms completely furnished and decorated according to native customs by the Industrial Art society, which in coöperation with agricultural organizations has done much for the improvement of domestic industries. Various manufacturers and house furnishers, as well as makers of curtains, portières, and wall hangings, together with sculptors and painters, add to the exposition of household decorations as understood in this country of home-loving people.

In contrast with these is the exhibit of the Swedish tourists' clubs, showing not only typical costumes and outfits but the attractions offered the pleasure seeker. There are models of snow-skates, toboggans, and sledges propelled by the foot; sections of boats that have been used by the Royal Swedish sailing club ever since its foundation; reproductions of yachts and fishing boats such as ply along the coast of Sweden; skates for racing and for military service, with the sails by which skaters are propelled, and yachts that skim over the ice.

In the background is a large picture of the capital of Sweden with its royal castle, near which are life size figures in wax attired in national garb. In panoramic form are shown a Swedish landscape and a Swedish cottage with its inmates; while of landscape paintings belonging to legitimate art, the best are those of the Ljungans river valley. There are hunting scenes in which the bear and fox are the central figures; Lapps are depicted roaming over

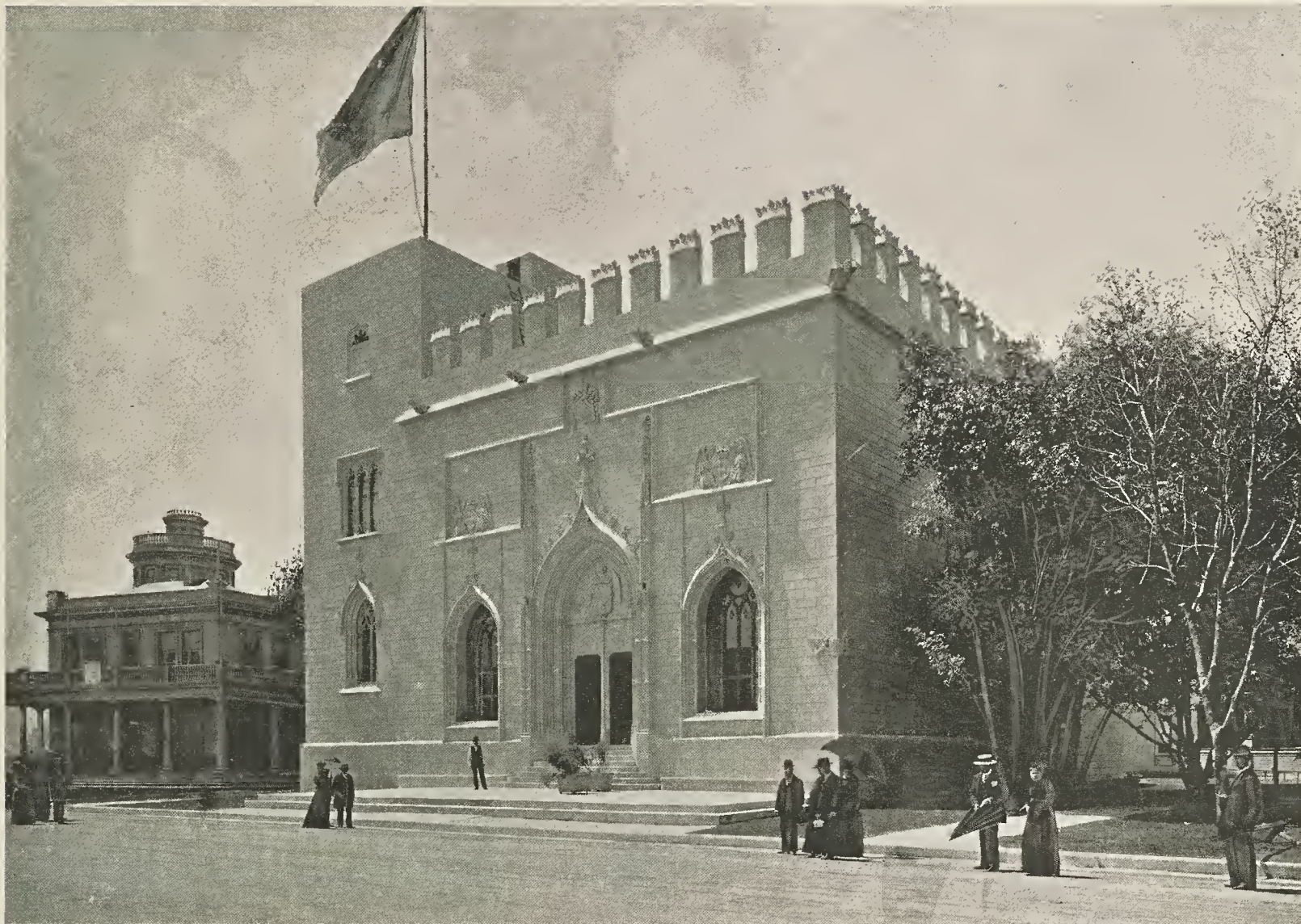


ENRIQUE DUPUY DE LOME



CARLOS R. GALLARDO, ARGENTINE REPUBLIC





THE SPANISH BUILDING



INTERIOR OF SPANISH BUILDING



their snow-covered plains, and on canvas are transcribed the most striking views in the neighborhood of Stockholm, with its approach by sea. In statuary the bust of Gustavus Adolphus is a well executed composition, and in portraiture there are Charles XII and Oscar II. Thus it will be seen that here, as in the palace of Fine Arts, the works of native artists incline to domestic themes and personages.

In the galleries are the exhibits which illustrate the prevailing systems of mental and physical education, together with a large collection of publications, globes, and instruments, forming the Swedish section of the



OFFICIAL RESIDENCE OF GUATEMALAN COMMISSION

Liberal Arts department. From the directress of needlework at the public schools of Stockholm comes a series of models illustrating her system of instruction, while the most approved methods of teaching sloyd are represented by the normal school at Naas. Technical schools and special institutions display the articles made by their pupils, the Agricultural society of Blekinge having a series of models in woodwork, with textile fabrics and objects fashioned of bone. Elsewhere, in drawings, photographs, models, and apparatus, the Royal and other gymnastic institutes show what is being done in the way of physical training.



MANUEL LEMUS

Viewed in its entirety, the Swedish exhibition forms a complete presentation of the industrial and social condition of the kingdom, and for this much credit is due to the royal commissioner, Artur Leffler, whose zealous and intelligent efforts are worthy of all commendation. Swedish day fell on the 20th of July, and was quietly celebrated. A parade including many societies was reviewed in front of the national building, assembling later in Festival hall, where a concert was held, after which came fireworks and a procession of floats.

Norways' contributions to the Fair are divided among several departments. Her fisheries' exhibit is one of the best of its kind; in the hall of Manufactures is a large display installed in a pavilion of Norway pine; in the agricultural section the groups, though small, are remarkable for their attractive setting; while the Norwegian gallery in the Art department is not unworthy of the genius of her



painters. The government building, in which are no exhibits, is a unique composition of the Stavkirke style of architecture, representing a church of the twelfth century, a cross-gabled edifice, with peaks ornamented, as in the days of Leif Erikson, with the prows of Viking ships. It is fashioned entirely of Norway pine, was built in Norway, and is said to be a specimen of the structures manufactured by Norwegian firms for shipment to Mediterranean and other ports. The idea of an old Norse church is also carried out in the interior decorations, in the massive beams and simple but effective carvings.

Several times during the term of the Fair the Norsemen held celebration. The two most noteworthy occasions were the arrival of the Viking ship from Norway, described in the Transportation chapter, and the dedication of the pavilion, on May 17th, in commemoration of the 79th anniversary of independence. The procession, which marched to Festival hall, consisted of Scandinavian workmen, members of Norwegian lodges, riflemen, turners, and a number of girls in native costume—blue skirt, with bands of red braid around the bottom, a bright red waist with white sleeves, and a white apron. Knute Nelson, governor of Minnesota, spoke in his native tongue; and Congressman Haugan, of Wisconsin, and Julius E. Olson of

the state university were also among the speakers, the latter making some pertinent remarks on the occasion which they had met to commemorate.

The Turkish building, opposite the Fisheries pavilion, is a small but unique edifice, typical in style of architecture and with oriental decorations. Its plan is in imitation of a fountain opposite the Babi-Hama-Youn in Constantinople, erected some two centuries ago by Sultan Ahmed III. The exterior is entirely covered with wood carvings executed in Damascus specially for the purpose, and it is estimated that twenty workmen were employed for six months on these panels of intricate design.

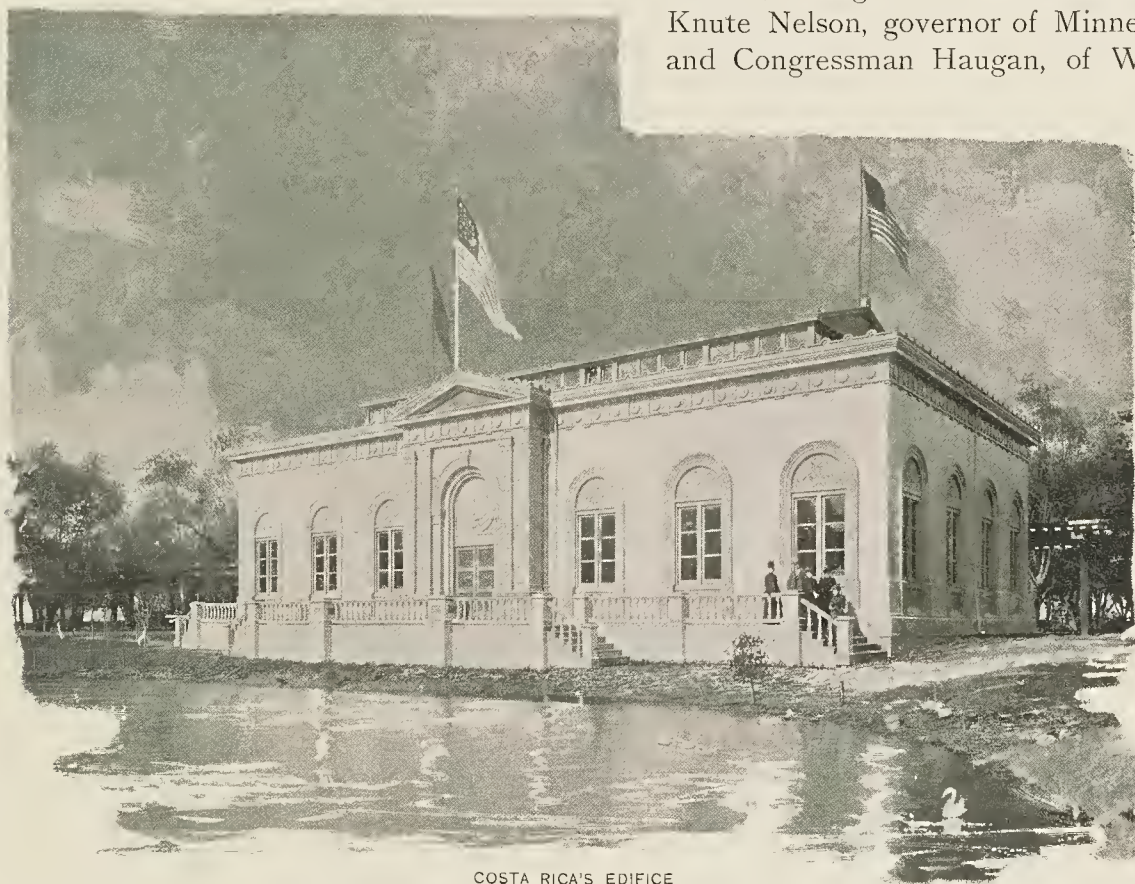
The structure is used for

displaying the collective exhibits from all the countries over which the star and crescent flies. Most of them are fabrics of such fine texture and intrinsic value that they are protected by glass cases, which form an irregular circle around the room and rise to the ceiling. In the centre is a star-shaped case and around it are grouped the exhibits of mechanical and scientific productions, a display which tells of remarkable progress within the last few years. Turkish rugs and pearl inlaid work from Damascus take the lead, but gold and silver embroidery and silks, ranging in color from the most delicate tints to the most gorgeous hues, occupy much of the space. Chibouques, their long stems covered with gold and jewels, beautiful silver ornaments, bracelets, ear-rings, and the high-heeled pattens worn in Turkish baths, are side by side with ship torpedoes, soaps, scents, minerals, and coffees.

Back of the main building are the quarters of the imperial commission, with offices, a coffee-room, and a large reception room, decorated with gaily-colored silks, embroideries, and tapestry, with divans of oriental fashion, native furniture, paintings, and bric-a-brac.

On the opening day, the 26th of June, the building appeared at its best, and was the theme of general comment by hundreds of foreign and state commissioners, Fair officials and invited guests. "Long Life to the Sultan," was the inscription above the portals through which they passed between lines of Syrians and Bedouins from the Midway plaisance, gorgeously attired. The visitors were presented to Ibrahim Hakky Bey, commissioner-general, and to the imperial commissioner, Ahmed Fahri Bey, then to the other members of the commission, after which they were escorted through a group of gaily costumed Turks to the reception room, the space between it and the main structure containing a Turkish marquee.

Luncheon was served in Turkish fashion, except that champagne took the place of coffee, and there was music by the Second Regiment band of Chicago. Assisting Hakky Bey and Fahri Bey were several of the members of the commission, Charles Henrotin as consul-general and Sursock Effendi as consul acting as hosts. All the



COSTA RICA'S EDIFICE



MANUEL M. DE PERALTA



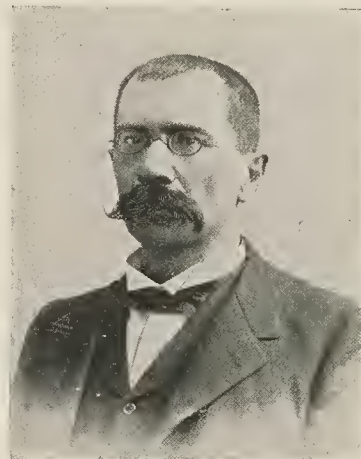


COLOMBIA'S EDIFICE

of a suitable edifice. In 1482 it was completed, and in its reproduction is well represented the composite architecture of the times. It is a massive structure of buff sandstone, the square tower at one end, the arched doorway, the pointed windows, each terminating in a cross, the fretwork ornamentations, the mail-clad warriors, the figures symbolic of commerce and finance, the heavy cornices, and the parapets solid as those of a fortress, all being faithful copies of the original. The interior is almost devoid of architectural ornaments, except that it is divided in the centre by a row of cathedral-like pillars which extend to the roof, with a series of pilasters on either side. A circular stairway leads to the tower, a fac-simile of the prison used in the

Turks wore European costumes, Prince Albert coats, black trousers, neatly fitting gloves, and on the head a red black-tasselled fez. The ceiling was draped with the rarest of Turkish silks, and the walls were covered with hangings of the richest quality, attendants in the garb of the orient and occident being stationed in the doorways and corners. A few short speeches were made; but there were no formal exercises, and this was declared to be one of the most pleasant receptions ever held in Jackson park.

Spain's official building was modelled after the historic merchants' exchange building at Valencia, known as La Lorja, built in the style of architecture which marked the transition period from the Gothic to the renaissance. While Columbus was in Lisbon soliciting the aid of king John, the silk merchants of Valencia were negotiating with one Pedro Comté, a leading architect of the day, for the erection



CARLOS MARTINEZ SILVA

original for bankrupt or defaulting merchants.

In oil paintings, engravings, prints, and photographs are represented many historic and modern incidents and personages. Near the main entrance is a large painting of Ruiz Luna, entitled, "October 12, 1492," showing Columbus and his crew in two small boats, the caravels being anchored in the offing. Elsewhere the discoverer is represented as before the catholic kings, and here is the hall of the ambassadors at Seville, where centres so much of the history of the Columbian era. Moorish palaces and noted battle-fields, with such famous haunts as the garden of the Escorial and the cloisters of the Toledo cathedral, are reproduced in oil and water colors. Rome and Egypt are freely drawn upon for subjects, among them sketches of famous temples, while one of the most powerful paintings in the entire collection is Arpa y Perea's



VENEZUELA

"Pompey's Funeral," the body resting on a blazing pyre, the stolid Moors seated near by on the banks of Nile, and the pyramids in the distance, as nearly symbolic of eternity as handiwork of man can be. Not far away





THE BRAZILIAN BUILDING FROM THE NORTH POND



the commanding features of Cortés appear in contrast with studies of old-time and modern peasants, Catalan, Valencian, and Andalusian. There are also the interiors of farm-houses, landscapes peaceful and wild, vineyard scenes, and scenes of the mountain and the plain. Specimens of steel and copper etchings are plentiful, and there are drawings showing the plans and decorations of theatres, circuses, hospitals, and public buildings, with carvings in ivory of religious and architectural themes.

La Lonja, it may here be said, was selected for reproduction partly because the Spanish minister at Washington and the commissioner-general, Enrique Dupuy de Lome, were natives of Valencia, the latter preferring as his official headquarters a structure which represents one of the architectural features of that ancient and historic city. The edifice, together with the Spanish pavilions in all the general departments, was

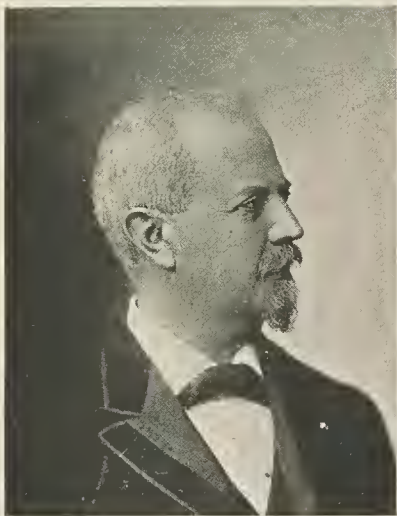


ARCHITECTURAL FEATURES OF THE BRAZILIAN BUILDING

opened by Princess Eulalia on the 13th of June. The ceremonies were of the simplest and without formality, the building being tastefully decorated in honor of the occasion, though only completed a few hours before the arrival of the royal party. The princess passed to the entrance-way between borders of yellow daisies, under a canopy of Spanish and American flags, a military band playing the national anthem of Spain. Then came luncheon and the reception of a few friends, with more music, and La Lonja was open to the public.

First among the headquarters of the Latin-American nations may be mentioned Guatemala's building, near the verge of the north lagoon and southeast of the Art palace. The exterior is of Moorish architecture, with interior plan of home design, and with excellent arrangement for their intended purposes of the roomy and well lighted halls. The structure is of wood and staff, its sides adorned with pictures of tropical plants, of which living specimens are freely displayed in the grounds adjacent, including the finest collection of orchids in Jackson park. In front is a comfortably furnished sitting-room, its walls and columns draped with the national colors. In the centre is an open court, with galleries supported by colonnades, as is the fashion in Spanish-American countries. A terrace extends to the edge of the lagoon, where a landing faces the principal entrance, and for the further accommodation of visitors there is a rustic pavilion partially surrounded with agave and coffee plants, where by waiters attired in the picturesque costumes of the country is served a beverage that rivals the extract of the Mocha or Java berry.





MIGUEL SERRANO, DELEGATE GENERAL FOR MEXICO

In common with other Central and South American countries, the exhibits of Guatemala are contained almost entirely within its government building. In the eastern wing a spacious hall is stored with manufactures, relics, and works of art; and here perhaps is the most interesting feature of the display; for while Guatemala is not a manufacturing country, she possesses most of the elements and in embryo many of the industries needed for such development, awaiting only the advent of capital and well directed enterprise. Among the articles arranged in show-cases are silk, woollen, and cotton fabrics, embroideries, clothing, mattings, hammocks of hennequen and agave fibre, musical instruments, crockery, and wooden vessels skilfully carved by hand. Of relics there are pre-Columbian and post-Columbian antiquities, the most valuable of which are included in the archæological collection of Manuel S.

Elgueta, while in art there are photographs, statuary, and wax-works, if the last can be said to belong to the domain of art.

In the western wing are illustrated the flora and fauna, the agricultural, horticultural, and mineral products of the country, so grouped as to convey a general idea of its resources. Here are maize, wheat, barley, beans, lentils, sesame, and other cereal, leguminous, and herbaceous plants. There are all the fruits of tropic and



M. V. ARIZAGA, COMMISSIONER GENERAL FROM ECUADOR



TEMPLE OF HŌŌDEN, JAPAN

temperate climes, with spices, frankincense, oils, dyes, fibres both animal and vegetable, herbs both edible and medicinal, rubber, storax, tobacco, and a large assortment of cabinet woods. Coffee, the staple of Guatemala and forming the bulk of her exports, is largely represented; nor should we omit the samples of sugar and of Soconusco cocoa, the latter in demand wherever cocoa is used as a beverage. Of mineral products there is a valuable collection; for while mining receives but little attention, the country is by no means lacking in mineral wealth. Geological specimens are also numerous, and in map form are further illustrated the geological, as well as the topographical and hydrographical features of the republic.

In Costa Rica's home at the Fair is housed a choice collection of exhibits from this enterprising and prosperous nation, the connecting link between the two Americas, and often styled the Yankees of Latin-America. Here is represented a region rich in resources, mineral and agricultural, with plant and forest growth of tropical luxuriance, the former of commercial value for manufacturing purposes and the latter for cabinet and construction timber. In educational matters Costa Rica is far in advance of her sister republics, supporting some 350 primary schools, in addition to high-schools, a university, and national and agricultural colleges, for the maintenance of which was voted in 1892 more than \$500,000, or one tenth of the total appropriation. In other respects the country is no less progressive, having a large and increasing trade with Europe and the United States, with excellent postal and telegraph systems, and with railroad connection between the Atlantic and Pacific.

Situated on the eastern verge of the north lagoon, the building forms a neat and airy domicile, with a score of double casement windows and ten large skylights



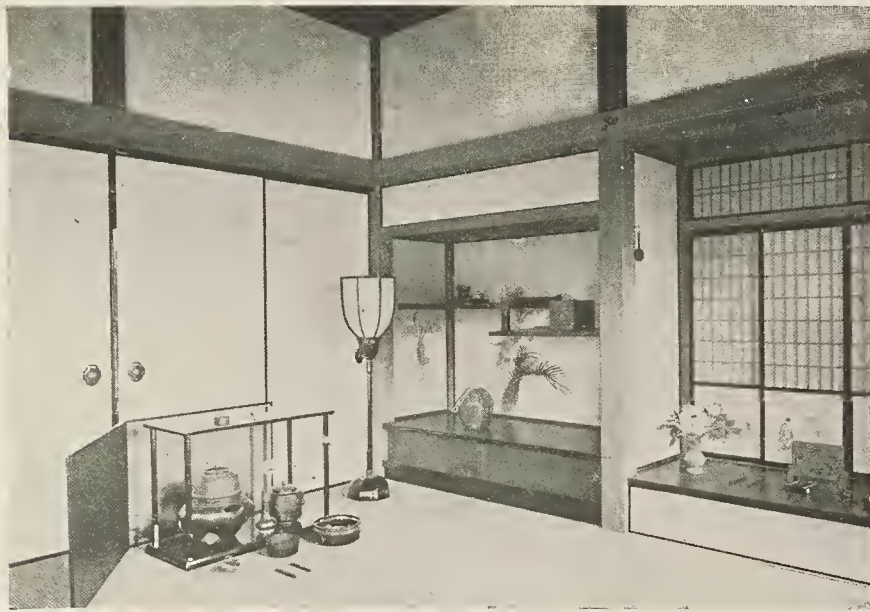
H. GUZMAN, NICARAGUA



on the roof. In the front a spacious piazza stands on the brink of the waters, and on each side is a portal flanked by Doric pilasters, above it the shield of the republic in bold relief. The iron frieze and cornices are of tasteful design; the outer surface is painted in effective colors, and the inner walls frescoed in suitable designs. The structure is partially surrounded with trees, their foliage masking the open doors and windows with a curtain of living green. The entire effect is that of a cool and cosy retreat, a pleasant resting place,

but one where there is also much of interest, much that is novel and unfamiliar.

The interior forms a single room or hall, without partitions and with a gallery around its walls. The exhibits suggest a country rich in raw materials, most but not all of which can be manufactured to better advantage by older communities. Coffee and bananas are the staple exports of Costa Rica, and these are freely displayed, together with other products of the soil and sea. Of agricultural and vegetable specimens there are such as are raised in common with other countries, and there is one that is probably found in no other country. This is known as "vegetable ivory," almost as hard and white as tusk of narwhal, but nevertheless a seeding plant and one that is now being cultivated for manufacturing purposes. Of rubber there are many kinds; of medicinal plants a large



A ROOM IN THE TEMPLE

variety, and among woods there are mahogany, as common almost in Costa Rica as the oak in Pennsylvania, and the cedron, whose surface when polished shows colors such as no painter can depict.

Of exhibits of metals and minerals there are gold, silver, nickel, copper, lead, iron, zinc, sulphur, and bismuth; these with clays, building stones, and earths of commercial value being widely distributed in Costa Rica and in paying deposits. Manufactures are shown for the most part in primary forms; but there are jewelry, hardware, and cabinet work of excellent quality, with intricate and ingenious designs in sea and tortoise shells. Of raw silk there are several cases and of textile fibres, both animal and vegetable, there is a liberal display, the latter, when passing into domestic use, being fashioned into the roughest of home-made clothing.

In the gallery are landscape and other paintings by prominent artists, with portraits of historic personages, the former representing mainly the scenic wonders of the cordilleras. Here also is a collection of birds, indigenous and some of them peculiar to Central America, as the kelzal, a large and beautiful species with brilliant plumage, but one that cannot live within a cage, and hence was adopted by Guatemala as one of the emblems impressed on her seal of state. There are also varieties of the canary, which in Costa Rica is plumed in yellow, black, or white, and again in a mixture of all these colors. There are no live birds or beasts within the building, except for a cage of diminutive monkeys, with abnormal tufts of hair crowning their tiny and wrinkled foreheads. Finally there are ethnological and educational exhibits, the former consisting mainly of Indian relics and weapons.

Almost facing the Guatemala building is Colombia's tiny home at the Fair, a white two-story edifice, dwarfed by the towering structures of

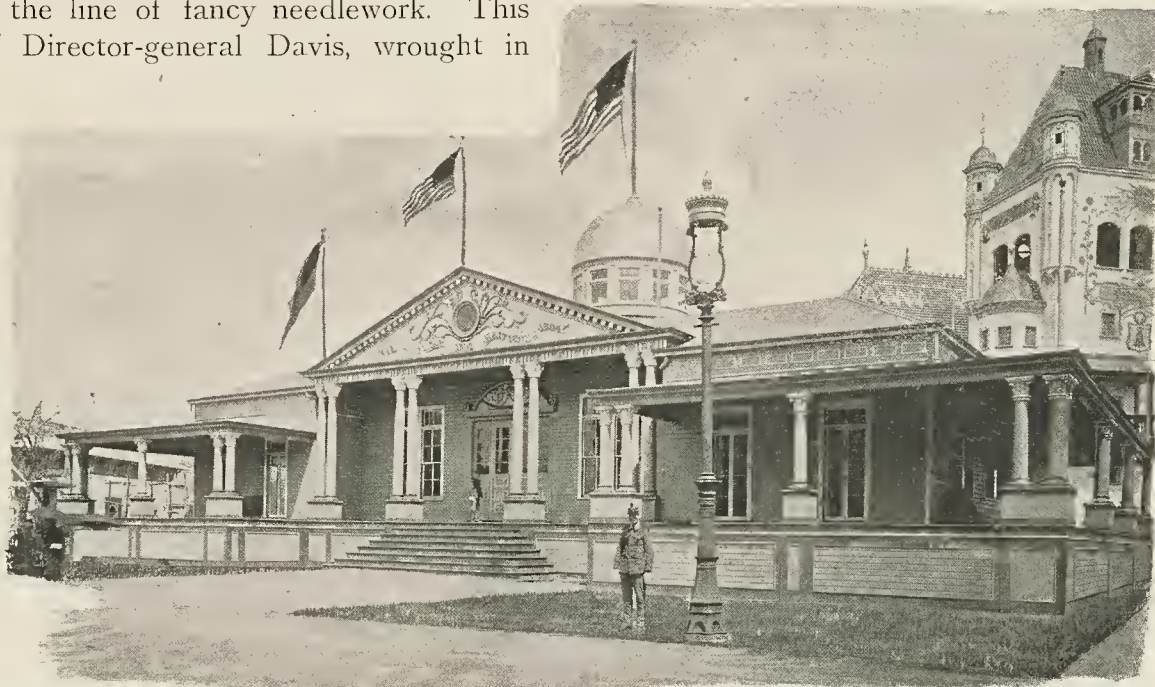
Germany and Sweden. In style it is of the Italian renaissance, a domical glass roof rising abruptly from the centre surmounted by the national emblem, a condor with outstretched wings, on either side of which is a group of figures supporting a globe, and above this a flag-staff whence the national colors are displayed alternately with the stars and stripes. In the panels under the dome are inscribed the names of President Nuñez and Vice-president Coro, with those of Bogota, the capital, and the nine political departments.



GROUP OF JAPANESE



On the ground floor are small but interesting collections which speak of the history, products, and fauna of the country. From the graves of Indians, some of them representative of prehistoric times, come specimens of idols and images, pottery, wood-carvings, water bottles, helmets, trumpets, breastplates, necklaces, and bangles and anklets of gold. In wax statuettes are shown the features and physique of the natives, attired in garments fashioned by themselves, and there is at least one article which is proof of native skill in the line of fancy needlework. This is a silk-embroidered portrait of Director-general Davis, wrought in colors from a photograph taken by a female artist of the Quimbaya Indian tribe. Colombian coffee, especially such as is raised in the vicinity of Bogota, is prominently displayed, while cotton, another staple export, is exhibited in such manufactured forms as hammocks and clothing. There are also not a few specimens of gold; but more beautiful than all is the collection of moths and butterflies native to the country, and with all the rich hues which nature lavishes on the insect life of the tropics.



THE HAYTIAN BUILDING

For Venezuela's mansion was erected a one-story building of marble in three divisions, with Græco-Roman façades and domical roofs, those above the wings being surmounted with statues of Columbus and Simon Bolivar. Within is sufficient evidence that the latter is held in esteem, not only in his native country but in Peru and elsewhere, as the hero of South American independence. A sword with 1,400 brilliants, a belt with three-score precious stones, a saddle cloth weighty with golden braid, and "El Sol de Peru," ablaze with diamonds, are all presents from the Peruvians, whose liberty he won in the campaign which ended at Pichincha in 1822. There are also the swords that he used in action, and on one of the walls is the banner which Pizarro carried to conquest, presented nearly three centuries later to the national congress, by congress to the marischal de Ayacucho, and by the marischal to Bolivar. Finally there is a medallion portrait of Washington, a present from his family and handed to the deliverer of five republics by Lafayette, thus linking together the three central figures in the achievement of New World liberty.

The material riches of Venezuela are freely displayed in her classic pavilion, tastefully decorated in yellow, blue, and red, colors symbolic of the state. First among the raw products is coffee, of which 1,500,000 bags a year are exported or consumed. There are also silk, wool, cotton, and other fibres; native woods, including dye-woods; tonka beans and tobacco; oils, gums, and nuts. Of minerals there are asphaltum, petroleum, and copper ore, the last from a mine which is said to be the second largest in the world. Of manufactures there are chocolates, starches, soaps, hammocks, basket-work, and leather in several forms, with saddles mounted in silver and embroidered in silk.



HAYTIAN EXHIBITS

But the art collection is the feature in Venezuela's pavilion; this, as I have said, being excluded from the general display, through tardy application for space, though belonging to the department of Fine Arts and as such examined by the international board of judges. There are but twenty-five works in all, and with only six artists represented; their paintings grouped in the main hall around a central dais. First among them may be mentioned Cristóbal Rojas' "Purgatory," a vigorous but gruesome composition, showing the souls of men and women writhing amid the flames, an angel hovering above with messages of peace which fall on ears that cannot hear. This work, as is related, cost the artist his life; for in order to give realism to his conception he studied daily for several hours the effect of the flames in Parisian smelting works, inhaling the poisonous atmosphere and thus inviting the attack of consumption which





A. VON PALITSCHKEK-PALMFORST, AUSTRIA



J. PERRENAUD, SWITZERLAND



H. E. P. GLOUKHOVSKOY, RUSSIA



V. I. SHOPOFF, BULGARIA



GEORGE BIRKHOFF, JR., NETHERLANDS



D. JANNOPOULO, GREECE



MARQUIS ENRICO UNGARO, ITALY



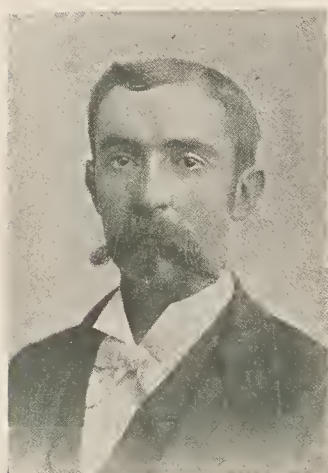
A. MACKIE, MONACO



A. B. KING, LIBERIA



J. J. QUELCH, BRITISH GUIANA



E. R. GROBLER, ORANGE FREE STATE



PHRA SURIYA NUATR, SIAM



CHUNG KYUNG WON, COREA



W. E. ROTHERY, LIBERIA



ended his career. In all his works is a certain sadness of tone; for the genius of sadness possessed him, even at the time when he was sent as a student to Paris to complete his training at the expense of the Venezuelan government.

Arturo Michelina, who now stands at the head of the Venezuelan school, has several canvases showing his range and grasp of art. His portrait of Bolivar is the only one exhibited in the art chamber; but there are others elsewhere in the pavilion. In "Charlotte Corday Going to the Scaffold," the central figure is passing through the door of her cell, the eyes of a young artist following her with fixed and sorrowful gaze, while the jailer is carelessly lighting his pipe; for to him such scenes are of daily occurrence. "Penthesilea" is one of Michelina's strongest works, and here the Amazon queen is represented not as Virgil describes her:

Penthesilea furens, lunatis agmina peltis,  
Ducit Amazonidum.

She is wounded and some of her followers are bearing her from the field, while all around her the battle rages, and men and women lie prostrate dabbled in their blood. "Charity" is a most powerful study, and by many considered the best of Michelina's canvases. A woman is lying on her death-bed, with a child at her side, and except for the pallet on which she rests, there is no article of furniture and not a morsel of food in this home of poverty and woe. A lady and a little girl are entering the room with relief that comes too late,

and the look in the eyes of the dying woman is one that they will never forget.

The Brazilian building is the most ornate of the South American pavilions, one in which the artificer has given full rein to his fancy; for by the Exposition management there were no restrictions as to the designs of state or foreign structures; only that they must be attractive and in harmony with the general plan. In style it is of the French renaissance, nearly 150 feet square, and surmounted by a dome 120 feet in height from floor to finial, around which



THE WHITE HORSE INN

are campaniles, each with an open observatory. On each face are columns of the Corinthian order, and on the façades and the stylobate of the dome are Indian and other figures symbolical of the republic. The ground floor is almost without partitions and devoted mainly to the exhibit of coffee. On the upper floor the assembly room is handsomely draped and furnished; in its centre a group of palms and ferns, above which is a figure of Mercury. There are also ladies' reception parlors, and in rear of the building is an annex where by native waiters is served such coffee as nowhere else can be had; for as the Brazilians claim, the art of roasting the berry and preparing the beverage is unknown in the United States.

In the central hall are more than 2,000 specimens of the 370,000 tons of coffee yearly produced in Brazil, or about two thirds of the world's supply, one half of it coming from the state of St Paulo. The samples are ranged in glass jars grouped on tables or in pyramidal form, and represent the greatest of Brazilian industries; for nearly all the coffee sold as of the Mocha or Java varieties comes from the southern republic, whose choicer products are not inferior to either.

In addition to the Brazilian collection in the palace of Fine Arts there is one of equal merit in the government building, including Pedro Americo's famous painting of the "Proclamation of Brazilian Independence" by the emperor in 1822. "Tiradentes," by Aurelio de Figueroa, represents the execution of this proto-martyr of Brazil. Antonio Parreiras has three canvases, one of which is a "Panorama of the City of Nictheroy." Insley Pacheco has a number of landscape views, most of them from the neighborhood of Rio Janeiro, whose harbor is the most picturesque in the world. Among portraits is one of General Deodoro by Henrique Bernardelli,





TONKIN COLONY BUILDING

decorations supplied by the Tokio academy, and the furniture and works of art by the Imperial museum. In the architectural scheme are illustrated three historic epochs. The main hall represents the style of the Tokugawa period, dating back a century and a half, reproducing the sitting-room of one of the great lords of these days. The south wing is planned as in the Ashikaga era of the fifteenth century, and the north wing after the golden or Fujiwara era of 850 years ago. Native woods form the body of the temple, its roof being covered with sheets of copper. The ceilings of the main hall are divided into panels of lacquered wood, those of the two side rooms being elaborately decorated with phoenixes in gold and colors, with similar figures on the walls and sliding doors.

Near the German building Hayti erected a modest pavilion of the southern colonial style; with broad piazzas on three of its sides and surmounted by a central cupola, from the flagstaff of which is displayed the national standard in horizontal stripes of red and blue. Above the main portico is the coat-of-arms, and below it, in gilt letters, the words *République Haitienne*, with the figures 1492, 1892, and 1804, the last referring to the acquisition of independence. Of the interior space a large portion is occupied by a central hall, draped with festoons of colors, and in the centre a statue of "Rêverie" by a native artist. Relics are freely displayed; among them the rapier of Toussaint L'Ouverture, while others refer to the Columbian era and to the aboriginal inhabitants, including one of the anchors lost from Columbus' flag-ship in 1493, the other being placed at the entrance to the convent of La Rabida. There are also portraits and busts of prominent men, as of the Haytian liberator, of the first president of the republic and of Frederick Douglass.

All that Hayti has contributed to the Fair is contained within her pavilion, where first of all are native woods, some polished and others in their natural state, the most massive specimen being a huge block of mahogany. There are also minerals, fibres, needlework, laces, embroideries, and various articles of manufacture, especially in leather, including some highly finished saddlery. Coffee is a feature in the display, and of this there are some two-score varieties, the beverage itself being served in an apartment in rear of the hall. Of sugar there are numerous samples, these with syrups, liquors, liqueurs, and a few other articles completing the Haytian exhibits.

WORLD'S FAIR MISCELLANY.—The French colonies are represented at the Fair by several buildings, among which may be mentioned those of Tonkin, Tunis, and Algeria. The first is identical with that which was erected for the Paris Exposition of 1889. It is a rectangular structure, its interior partially finished in walnut, with stained glass windows, and is covered with Chinese hieroglyphics, some of which date back to the days of Confucius.

and by Girardet is a medallion of Benjamin Constant, leader of the revolution by which Dom Pedro was deposed.

The Japanese commissioners erected as their headquarters a small structure near the northern extremity of the wooded island, where it is partially concealed by trees and shrubbery. In the vicinity is the temple of Phoenix, called Hōōden in honor of the mythical bird of Japan, and in part a reproduction of the historic edifice of that name built more than eight centuries ago at Uji, the original of which is still in a fair state of preservation. It is of two stories, with a wing at either side and a corridor at the back; its design prepared by the government architect of Japan, the interior



JAPANESE TEA GARDEN

In connection with England's participation in the Fair may be mentioned the White Horse inn, a reproduction of a famous hostelry at Ipswich, where excellent meals and the choicest of liquors were served at somewhat extravagant prices. But to many the main attraction was the barmaids brought from England for the occasion. All were of the better class, never indulging in flirtation, and serving their tankards of ale or glasses of mulled port or claret, in the making of which they were spe-





REAR ADMIRAL AURITY

cially skilled, with strict attention to business. They were well-favored lasses enough, bright-eyed, buxom, and trig; each with light auburn hair, for this was a necessary qualification, and in neat but orthodox attire, with bib and apron of spotless white.

James Shanks, lord-mayor of Dublin with his wife and party, among whom were two Irish members of parliament, arrived in Chicago on the 25th of September and met with a cordial welcome, being entertained as guests of the city and the World's Fair directory. Before the celebration of Irish day, in which he was the central figure, the mayor paid several visits to the Exposition, and on the 28th was invited with his party to a luncheon given by Sir Richard E. Webster, chairman of the royal commission, and Sir Henry Trueman Wood, its secretary. In the afternoon they attended a reception at Lady Aberdeen's village, tendered by Mrs Peter White, its manager. At night the mayor and several of his party were feasted by the city council. There were flowers in profusion, with music by Tomaso's mandolin orchestra, and the choicest of viands and liquors, among them "punch à la Shanks," of which his lordship doubtless partook. There was also speech-making, of course, but not enough of it to mar the feast. Other banquets and receptions were given by Sir Richard, who was appointed attorney-general during the first of Salisbury's terms, and is the youngest man who ever held that position. He is a gifted orator, and except perhaps for Sir Charles Russell, none stand higher in the profession, whose members say that it is almost impossible to draw up a document or prepare a case in which he cannot find a serious flaw. This the American advocates found to their cost during the sittings of the Bering Sea commission; for while all were able lawyers, they were no match for the ex-attorney-general. Of the Fair Sir Richard remarked: "The architecture is simply marvellous in its beauty, and the vista down the lagoons and the effect of the buildings from the water is beyond description. Surpassing even the dreams of oriental dreamers is the effect in its entirety of this wonderful Exposition."



FRANCISCO E. BUSTAMAULE

The 12th of August was Bohemia's day at the Fair, and an important occasion it was; for, as stated by Lieutenant-governor Jonas of Wisconsin, the orator of the day, the Bohemian population of Chicago is greater than that of any city in the world, with the exception of Prague. At the exercises in Festival hall he said it was eminently fitting that such a day should have been named by the management, as the exposition of the industries and arts of Bohemia held at Prague in 1791 was the first of the kind in history. Antonin Dvorak, the famous composer, was leader of the orchestra, and received an ova-

tion from the thousands of his countrymen who were present. The Bohemian societies gave an exhibition of athletics in the Live-stock pavilion, in which the participants were of both sexes.

August 31st, the thirteenth birthday of Wilhelmina, queen of the Netherlands, was a feature among the foreign celebrations. Exercises at Festival hall inaugurated the day, the chairman being George Birkhoff, commissioner-general and consul. After speeches, varied with music, the assemblage adjourned to the Japanese village, which was closed to all but the Dutch and their descendants. Here they were entertained by native dancers and musicians, drank coffee, and enjoyed themselves to their hearts' content.

On Mexican day, the 4th of October, the celebration was warmly supported by the Exposition management; for Mexico was among the first of the nations to respond to their invitations to take part in the Fair. Miguel Serrano, commissioner-general rang



S. TEGIMA, JAPAN



SCENE WITHIN THE JAPANESE GARDEN

the liberty bell; Commissioner McDonald of California welcomed the Mexicans, and after music by one of their most famous military bands President Palmer welcomed them again. In the recital and music halls Mexican shields and flags were profusely displayed, together with the stars and stripes, while bronze busts of Hidalgo, President Diaz, and Washington were objects which spoke of the friendly relations between the two republics.

Guatemala's inaugural day, the 3d of July, was celebrated with simple but impressive ceremonies, attended by many of the foreign commissioners and the leading officials of the Fair. Two days later the Costa Rica and Venezuela buildings were formally opened. At the former there were no special exercises, M. M. Paralta, as United States minister, welcoming his guests in brief and courteous phrase. Consul-general



CHARLES A. PRESTON



Saldivia spoke on behalf of Venezuela, Francisco E. Bustamaule, his associate commissioner and minister at Washington, accepting the building on behalf of his government. Costa Rica's celebration was held on the 15th of September, the day on which Central America declared her independence in 1821. There was a reception in the state pavilion, attended by many of the foreign commissioners and Fair officials, including the Board of Lady Managers.

Colombia dedicated her home on the 20th of July, the 83d anniversary of her independence or rather of its declaration; for freedom was only purchased after a cruel and protracted war. As head of the commission, Parlos Silva delivered the principal address, the sons of President Nuñez being among his audience. Brazil opened house on the 19th of July, and held celebration on the 7th of September, on which day of 1822 Dom Pedro I, governor of what was then a Portuguese colony, receiving word from his father, the king, that the liberties of the country were to be curtailed, proclaimed its independence. On the former occasion the only speech was by Lemos Basto, president of the republic. On the latter there was no speech making; merely a concert in the music hall, followed by a reception in the government building, Rear-Admiral Maurity being president of the commission.

On a plat of ground sloping gently to the banks of the lagoon, between the Brazilian and the Fisheries buildings, are two small structures of wood and bamboo enclosed by a low, light fence. Here is the Japanese tea house; its floors covered with matting, cushions, and arm-rests, for the accommodation of those who

would partake of the beverage as prepared and served by native attendants.

Of the many banquets tendered by foreign commissioners none exceeded in luxury, taste, and hospitality the one given by the Japanese commissioners, Tegima and Matsudaira. For the occasion the banqueting hall of the Auditorium building was ornamented with the flags and shields of all nations, prominent among which was the banner of Japan, with its disk of red on a field of white. The balcony was draped in crimson velvet, and on a line with the columns which supported it was an array of wonderfully decorated vases, filled with lilies and begonias. On the tables were smaller vases containing flowers of every hue; elsewhere rose-bushes and orange-trees were disposed at intervals, with a background of palms and laurels. The guests were welcomed by Tegima, who called attention to the Japanese Exposition to be held in Kiôto in 1895, commemorating the 1,100th anniversary of its selection as the national capital. In response, Thomas B. Bryan, as chairman, spoke of the generous part which Japan had played in the affairs of the Columbian Exposition.

Hayti dedicated her building on the 2d of January, the 19th anniversary of her independence, Frederick Douglass, one of the commissioners, with Charles A. Preston as associate, delivering the opening address, to which Director-general Davis responded. A special fête day was appointed for the 16th of August, when there was a reception in the state pavilion, followed by a banquet at the Richelieu hotel.







## CHAPTER THE TWENTY-SIXTH

### THE WORLD'S CONGRESS AUXILIARY



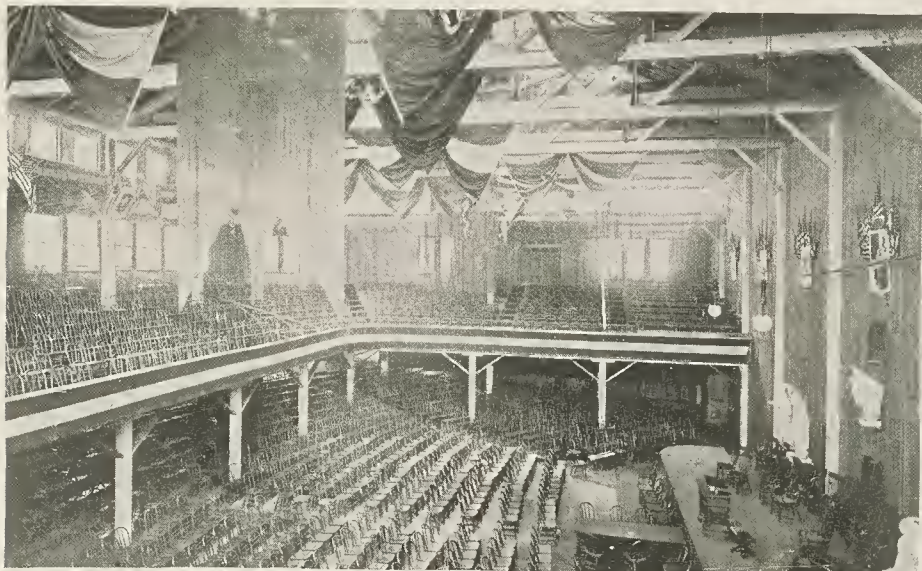
OF the origin and purposes of the Congress Auxiliary, its scope and character, mention has been made in an early chapter of this work, in connection with Exposition management. As stated in substance by the officials themselves, its general objects may thus be briefly recapitulated. As an adjunct or supplement to the Fair, it was intended to provide for a fitting representation of the intellectual and moral progress and condition of the civilized world, with the assistance of the foremost men and women in each department. Here was a convenient time and place in which the members of kindred organizations might assemble for the consideration of living questions relating to every phase of civilized life; might prepare and in a measure secure the execution of more comprehensive plans than had ever before been formulated "to promote the progress, prosperity, unity, peace, and happiness of the world."

It was in truth an ambitious programme; but one which, as I have said, received the endorsement and coöperation of acknowledged leaders in every sphere of human thought and achievement. It was, moreover, a novel feature in the annals of international expositions; nor was it merely an appendage but an integral part of the Fair, one sanctioned by congress and authorized by the directory. Here expression was given to the subjective, just as in the material display were expressed the objective conditions and relations of modern civilization. Of those who attended or took part in the meetings a large proportion were foreigners, and to many the congresses were the most interesting portion of the Exposition. Coming as they did from cities better governed, more favored as to social environment, and with more of the comforts and amenities of life, they had now an opportunity such as never before existed for investigating, discussing, and comparing with their own the political, industrial, and other aspects of a nation whose existence is counted by decades instead of by centuries, and yet has solved not a few of the problems with which the old world is struggling.

The congresses were held in the Art institute recently erected on the lake front, in the business quarter of Chicago, and containing two large auditoria, named Columbus and Washington halls, each with a seating capacity of 3,000 persons, these with smaller chambers permitting a series of meetings to be held simultaneously. Funds for the occasion were in liberal supply, the Exposition directory contributing \$200,000, or one fourth of the total cost of the building, on condition that it be placed at the disposal of the congresses during the term of the Fair. The total attendance at all the sessions of the various departments was little short of 1,000,000, of whom at least two thirds were women, the audiences being mainly composed of the more intelligent classes, whether Chicagonese or pilgrims of the Fair.



As first it was organized, woman was entirely unrepresented in the Congress Auxiliary; and as in other departments, the prominent part that was later accorded to women was largely due to the efforts of Mrs Potter Palmer, as president of the Board of Lady Managers. Addressing a letter to the authorities, she asked that



COLUMBUS HALL

women and their interests be represented at its gatherings. The request was granted without demur, and it was further stated that no committee of women had been appointed merely because such a demand had been anticipated, the managers preferring that the suggestion should reach them from those who had women's interests in charge. Thereupon a woman's branch was established, with Mrs Palmer as president, and as vice-president Mrs Charles Henrotin, than whom none are better versed or more deeply interested in social and humanitarian questions. The result was not only a congress of representative women, attended by women from every quarter of the world; but that in the nineteen congresses held between May and October for the discussion of subjects ranging from political

science to household economics, women took part in all but three, these being electricity, engineering, and real estate.

First on the list were the congresses of representative women, their formal opening being on Monday, the 15th of May, and their sessions lasting the entire week. As stated by Mrs Henrotin, their purposes "included a presentation of the different fields of work in which women were extensively engaged, either as teachers, workers in the trades, in the liberal professions, or in philanthropic work." Though up to the middle of May the average attendance at the Fair was less than 30,000 a day, against 270,000 for its closing month, the women's congresses were far more successful than many that were held much later in the season. This was due not only to the fusion of the more important women's associations throughout the United States, but to the participation of foreign societies, whose representatives were here in force. On the first day the exercises began with an address from the president, Charles C. Bonney, who reviewed the origin and development of the Congress Auxiliary, presenting briefly an outline of its general plan, and acknowledging his indebtedness to eminent men and women for their suggestions, encouragement, and coöperation. As president of the woman's branch, Mrs Palmer delivered an address of welcome, followed by Mrs Henrotin and Mrs May Wright Sewall, who spoke of the part that women would play in the congresses. Then came the introduction of foreign



MRS CHARLES HENROTIN

representatives, with responses on behalf of foreign countries, this being continued at the evening session. Here was manifested the world-wide participation in the congresses; for among those introduced were women from nearly all European countries; from Canada, Iceland, Australia, and South America; other sessions being attended also by women from India, China, and Japan, from Mexico and Central America, though from the United States came more delegates than from all other countries combined.

On the following day an address was delivered in Washington hall by Elizabeth Cady Stanton on the civil and social evolution of woman, followed by one from Marie Stromberg on the evolution of the Russian woman. At the evening session Julia Ward Howe spoke of the moral initiative as related to woman, and Kate Tupper Galpin of California, on the ethical influence of woman in education. In Columbus hall the subjects treated were woman in relation to government and civil law, to science and industrial economics, one of the best papers being read by



GEORGIA CAYVAN

Lady Aberdeen, who selected as her theme woman as an actual force in politics. Thus the sessions were continued throughout the week, the topics covering the range already indicated. Señorita d' Alcala lectured on woman in Spain for the last four centuries; Madame Quesada and Baroness Wilson on woman's position in the South American states; Madame Janauschek described woman's place in the legitimate drama; Georgia Cayvan, the stage and its women; Modjeska, the endowed theatre,



MODJESKA



and Clara Morris, woman in the emotional drama. An interesting paper on a century of progress for women in Canada was read by a representative of the dominion. Others were on woman as a religious teacher, an educator, a writer, an artist, and in relation to trades and professions. These, however, form but a portion of the questions considered, the reading of some of the papers being followed by brief discussions on their subject matter.

Meanwhile other sessions and informal conferences were held in the minor halls, at which was treated even a wider range of subjects, one of which related to woman's dress and especially to dress reform. Lucy Stone advocated the Bloomer costume which years ago, in conjunction with Susan B. Anthony, she tried in vain to introduce, while Frances M. Steele would have her sex return to the clinging, transparent drapery of the Greeks. At these auxiliary meetings were represented many women's associations, clubs, and leagues, among the speakers being Julia Ward Howe, Susan B. Anthony, Florence Fenwick Miller, Mary Livermore, Laura Ormiston-Chant, Clara Barton, Mary Frost Ormsby, Jane Cobden Unwin, and others too numerous here to



CLARA BARTON

be mentioned. On the Sabbath services were conducted entirely by women, a feature being the Marche Triomphale, rendered by the largest harp orchestra ever assembled in the United States.

Next to the congresses of representative women came those of representative journalists belonging to all departments of the press, the daily and weekly journals, religious, professional, trade, and scientific journals, with magazines and periodicals. As stated by the management, it was intended to provide for a proper presentation of the work and influence of the public press; to bring the most active and potent agencies of public opinion into more harmonious and useful relations, and as far as practicable to enable those who attended to see and hear the masters of journalism. The themes to be discussed were not chosen for special writers, but the writers for the themes, all the topics being carefully considered and the best men selected to give them fitting expression. Among them were the origin and development of the press; its duties, rights, and privileges; its legal and moral responsibilities; together with the art of news gathering, of reporting public proceedings, and of editorial comment.

On the 22d of May the press congresses were formally opened with an afternoon reception, followed in the evening by addresses of welcome and other speech-making. On the following day a session was held in Columbus hall, William P. Nixon as chairman introducing Alexander McClure, editor of the *Philadelphia Times*, who contrasted the power of the press and pulpit, claiming that the press had done more to conserve and liberalize the pulpit than all other causes



MURAT HALSTEAD



MOORISH GIRL

combined. In other vein spoke Murat Halstead, who has been termed the field-marshal of journalism. "There is a tendency," he said, "to claim too much for our work. Those of the press, if they are wise, will not assume that they are dedicated or consecrated more than other folk. They are not a sacred tribe nor a holy order, and though it may be well to urge reform, it is not well to make a fad of crusading. If the press would guide it must not drive, and while some have too little sincerity, others are earnest over much."



WILLIAM T. STEAD

By each department of the press, religious, scientific, commercial, and others, separate meetings were held, some of the foremost journalists in Europe and the United States taking part in their proceedings; such men as M. de Blowitz, correspondent of the *London Times*; William T. Stead, editor of the *Review of Reviews*; John Brisbane Walker of the *Cosmopolitan*; Albert Shaw and Irving Brown of New York, and Joseph Howard, these being but a few of the men who passed a pleasant week in friendly intercourse, in sight-seeing, feasting, and merry-making.

Women were largely represented at the press congresses, holding separate sessions by day and attending at night the general meetings held in Columbus or Washington hall. The subjects discussed related to women's work in journalism, their duties





CENTRAL COURT FROM ROOF OF MANUFACTURES BUILDING



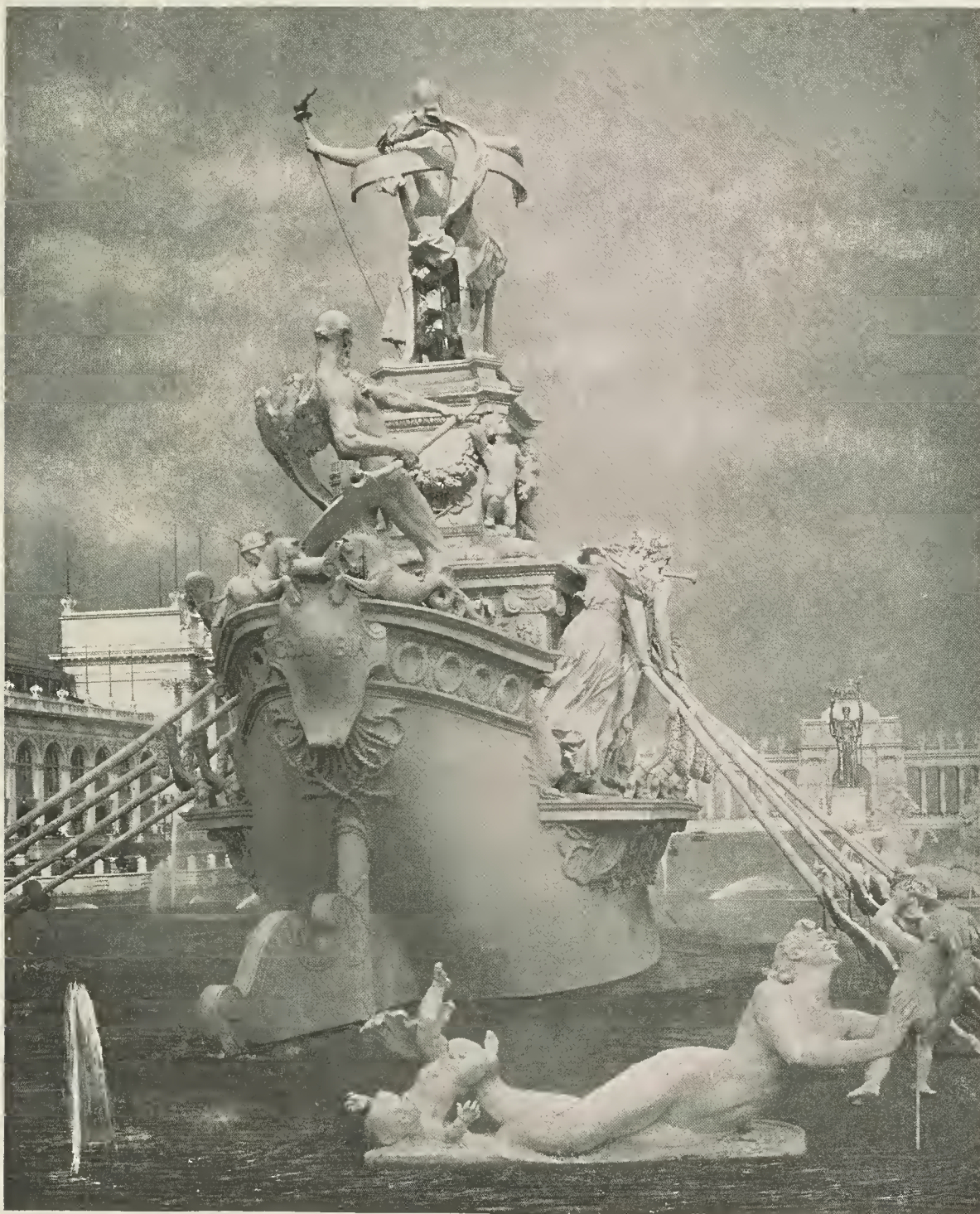
responsibilities, and qualifications; what they could do in each department as news gatherers, as critics, editors and publishers. Then there were considered what may be termed the ethics of journalism; matters pertaining to personal fitness and conduct, with the relations of journalists to society, and especially how news may be obtained without violating the sacred privacy of home. Among the speakers were Mary H. Krout, chairman of the woman's committee, Helen M. Winslow, Kate Field, Mrs Frank Sheldon, Mrs Pauline G. Swalm, Mrs J. C. Croly, Mrs Lilian Whiting, Catherine E. Conway, Clara Bewick, and Susan B. Anthony. At the general sessions for men and women there were no prolonged debates; controversial points were avoided, and the problems of journalism freely and impartially discussed by the foremost members of the profession.

In the medical congresses which followed, a wide range of subjects was considered, both of a popular and scientific nature, including not only medicine and surgery, but dentistry, pharmacy, and medical jurisprudence, public health and the effect of climatic and geographical conditions in relation to health. Though many eminent men were present, the regular school of physicians was but imperfectly represented, for before the announcement of the medical congresses arrangements had been made for a general meeting in Rome. The eclectics and homœopathists predominated, the congress of the latter being in connection with the American institute of homœopathy.

At the opening session, on the 29th of May, there were the usual addresses of welcome, Marie E. Reasner speaking for her sex as chairman of the congress of eclectic physicians, while Alexander Wilder claimed that in



KATE FIELD



THE COLUMBIAN FOUNTAIN

the eclectic school, as founded by Americans, lay the hidden secrets of the art of healing. In the afternoon the homœopathic hospital, near the Woman's building, was dedicated as official headquarters, and earlier in the day the homœopathic congress was inaugurated in Washington hall, with J. S. Mitchell as chairman and Julia Holmes Smith in charge of the woman's branch. In the hall of Columbus the congress of medico-climatology also held a session, among the speakers being Charles C. Bonney, Carter Harrison, and Roland G. Curtin, president of the National climatological association.

Throughout the week the several sections of the medical congresses presented topics of general, as well as of special interest. Women had much to say about the ills of their sex and of their offspring, especially as to the use of tobacco and liquor by fathers and of tea and coffee by mothers. Improper food and the nursing bottle were pronounced to be the cause of many of the diseases common to children, accounting also for weakly muscles and



awkward gait. Such matters were considered as the relation of homœopathy to public health, the future of the school and its status in European countries. The afternoon sessions were devoted to subjects classified under the sections of surgery, gynecology, materia medica, clinical medicine, ophthalmology, otology, laryngology, and pædotrophy, the last named department being the one in which women explained their theories as to the scientific nourishment of children. During these meetings the fact was noticeable that surgery in relation to other branches of medical science occupied most attention, and the same remark applies to the deliberations of the eclectic physicians and surgeons, their sessions concluding with the proceedings of the surgical department, of which R. A. Gunn of New York was president.



ANTHONY COMSTOCK

But of all the sessions perhaps the most popular were those in which representatives were present from India, China, Japan, Australia, Hawaii; from Russia, Italy, France, Switzerland, and other European lands; from South and Central America; from Mexico, and from every state in the union; physicians from all parts of the world assembling together to tell what they knew as to the effects of meteorological conditions on the human system. By one was discussed the effect of altitude upon heart and lung diseases, or a combination of both; by others the influence of elevated regions in relation to various ills. The results of bathing were considered, and the advantages and disadvantages of sea voyages, while even such lofty themes were propounded as planetary influence upon the human body. The world itself was treated geographically, and those who knew whereof they spoke informed their hearers on such specific matters as the cause of eye diseases in Russia and Japan, and the effects of Chicago climate on the nasal and respiratory membranes. Consumption was a favorite topic, theories supported by arguments and statistics being advanced as to the influence of climate on this disease in the United States, in Canada, Mexico, Europe, China, India, Japan, Siberia, Africa, and Australia. Exercise and occupation were deemed important considerations in the treatment of consumption, and an instructive sub-topic was developed in the suggestion of national reservations for consumptives.

What may be termed a side issue of the medical congresses was a session of army surgeons, held in the Government building on the 9th of August, with Surgeon-general Senn as presiding officer, and attended, as were all the rest, by men of eminence in their profession; but as this was convened only for the discussion of special topics, and of little interest except to military men, it needs no other than passing mention. In the same month two days were devoted to the consideration of medical jurisprudence; much of the time being given to discussing the legal value of expert medical testimony. The degree of responsibility attaching to criminals of unsound minds, or when under the influence of liquor was among the mooted points, as also were the effects of opium on public health and morals, and the mysterious power of hypnotism, the latter treated solely from a scientific point of view.

During the first week of June was held a congress on social purity, Archbishop Ireland delivering the principal address at the opening session. The social evil was the main topic under consideration, and especially the licensing of that evil through legislative enactment. From England came a paper by Mrs Josephine E. Butler on parliamentary recognition of immoral practices, and by other speakers were treated the regulation system in France, Germany, and British India. At a session held under the auspices of the Woman's Christian Temperance union, one of the participants described her experience in connection with the Protective agency for women. Doctor de Costa spoke of the origin and purposes of the White Cross movement, introduced by himself and now freely aided by the churches, though without denominational bias.

The temperance congresses were held under the auspices of home and foreign temperance organizations, the representatives of many nations taking part in the discussions. As yet neither prohibition, local option, nor high license have gone far to remedy or even to check the evil; and if in cities and states where prohibition laws are in force, the drinking habit is less prevalent than elsewhere, statistics do not show it. It was to consider the causes and remedies for this common failing of humanity that the congresses were assembled, Archbishop Ireland and Frances E. Willard, as presidents of the men's and women's conventions, arranging the necessary details.

In truth it was a worthy purpose for which they were assembled, and one that called for earnest consideration as among the most necessary and yet the most backward of social reforms. While the temperance movement is almost a century old, it is very far as yet from converting the world to its cause. It was in 1808 that the first temperance association in the United States was formed in the New York town of Greenfield. Others followed quickly; but of all the doctrine was the moderate use and not the entire disuse even of distilled liquors, no restrictions being placed on indulgence in fermented drinks. That the crusade was not thus far of a serious nature appears in the by-laws of one of the societies, where, as a penalty for becoming intoxicated, any member so offending is required to treat all the other members. It was not until near the middle of the nineteenth century that the word "teetotaller" came into use, or that total abstinence was preached or practised even by a few. Thenceforth the movement rapidly increased,



MARY LIVERMORE





FRANCES E. WILLARD

organizations multiplying throughout Europe and the United States, with a total membership amounting far into the millions. Nevertheless the use and abuse of liquor has grown with the growth of population and of wealth, the sum thus yearly expended in the United States approximating the amount of the national debt, while in Great Britain, Germany, and Russia the consumption of intoxicating beverages is even on a larger scale.

At the temperance congresses held in June a feature was the convention of the Women's Christian Temperance union, at which, as vice-president, Lady Henry Somerset presided, in the absence of the president, Frances E. Willard. First spoke Charles C. Bonney and Mrs Potter Palmer as presiding officers of the Auxiliary and of the woman's branch, followed by Mrs Henrotin and Doctor Strong, after whom Lady Somerset paid eloquent tribute to her colleague and later read her report.

Archbishop Ireland briefly addressed the meeting, and at the first day's session delegates from England, France, Australia, Canada, Iceland, and Japan told how the work was progressing in other lands. The following day was mainly devoted to business, varied with brief addresses, the reading of one of the reports being interrupted by a memorial service in honor of Mary Allen West, who, as a missionary of the union, journeyed more than 3,000 miles in Japan, and after delivering nearly 100 addresses, died among those whom she had converted to the cause of temperance.

Among the speakers was Susan B. Anthony, who also discoursed upon the question of woman suffrage. John Hall of New York delivered a brief address of congratulation and was followed by Wilbur F. Crafts of Pittsburg, who proposed that in 1,900 a series of meetings lasting the entire year be held at different points throughout the world. As superintendent of her department, Mary A. Hunt reported that a law had been passed in all but six of the states and territories providing for the instruction of pupils in what is termed scientific temperance, 13,000,000 children thus receiving a compulsory training which, it was hoped, would act as a safeguard against the use of liquor. Colonel Parker, grand secretary of the order, acted as spokesman of the Good Templars, who, he said, were working on parallel lines with the union. As wife of a former prohibition candidate for the presidency, Mrs Bidwell spoke a few words on behalf of her husband. But perhaps the most telling speech of all was by Madame Zelma Borg, the Finland delegate, who declared that too much attention was being paid to the moral aspect of intemperance, and not enough to the physical. "Don't harp so much" she

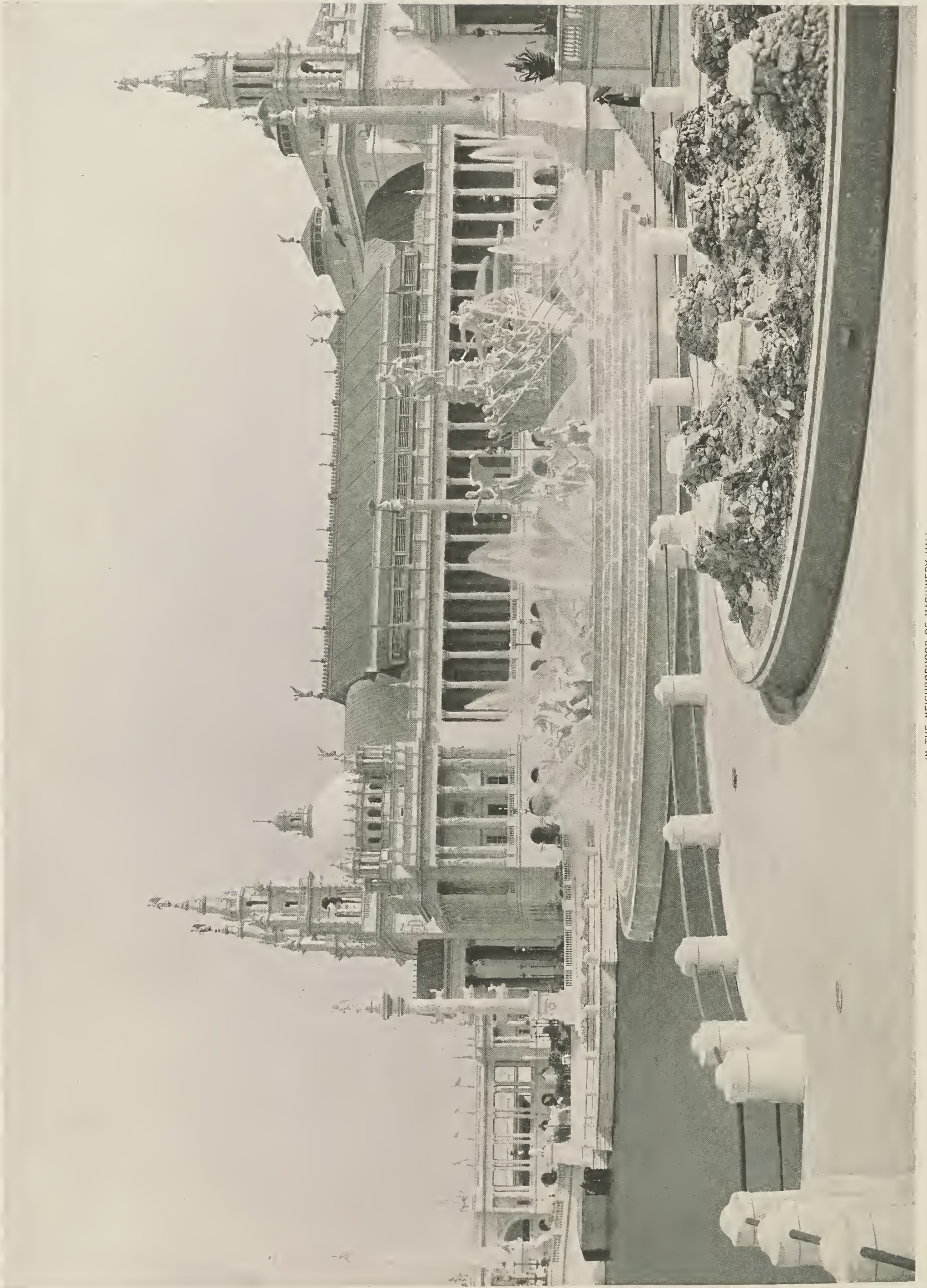


SUSAN B. ANTHONY



VIEW FROM WOODS ISLAND





IN THE NEIGHBORHOOD OF MACHINERY HALL





CONGRESS OF KINGS' DAUGHTERS AND SONS

and dependent children; the care and treatment of juvenile delinquents; the hospital for the sick; the training of nurses and dispensary work; the commitment, detention, care, and treatment of the insane; the custodial care and the training and development of idiots and feeble-minded children; the prevention and repression of crime; the punishment and reformation of criminals, and the organization and affiliation of charities in cities. The department further includes the work of benevolent orders and associations of all kinds whose efforts are directed to the amelioration of social conditions."

Many were the associations represented at these meetings, and as most of them were controlled by women entirely or in part, the papers read were mainly prepared by women. Among those which attracted most attention was the congress of king's daughters and sons, an international organization of which nearly a thousand members were present. The opening was of a religious character, beginning with the singing of the "Coronation hymn," after which came scripture reading by Mary Lowe Dickinson and prayer by Isabella Charles Davis. Mrs. Henrotin spoke a few words of welcome, and was followed by Mrs. James M. Flower, chairman of the congresses. As president of the order, Mrs. Margaret Bottome spoke of the benefits which it had accomplished, telling of the letters she received from women far removed from all social privileges, yet in touch with the world through the efforts of the society, and aiding its cause so far as lay in their power. Other papers were read on this and the following day; Mary Lowe Dickinson, recording secretary, giving an outline of the work accomplished; Mrs. Elizabeth M. Tilley speaking in behalf of Canada; Mrs. Ida G. Stewart for Illinois; Miss M. Schott for Philadelphia; and Mrs. Margaret P. Bronson, who represented California, presenting to the president a Maltese cross of rare pebbles in the name of the members of the golden state.

At other congresses, both general and sectional topics of interest were also discussed. At the international congress of charities, correction, and philanthropy, a powerful address was delivered by Mrs. Emily E. Williamson, whose theme was "private unofficial supervision of public institutions in coöperation with official boards." On the subject of hospitals in relation to the public health a carefully studied paper was read by John S. Billings, an army surgeon, after which Henry C. Burdette, a specialist in London hospital work, spoke of hospital finances, and Colonel Nalter of the medical staff of the British



MARY LOWE DICKINSON

army, on the applicability of hygiene to the conditions of modern warfare. A speech that called forth much discussion was on pauperism in the light of the theory of natural selection, by D. G. Ritchie of Oxford, England. On municipal reform a stirring dissertation was given by C. H. Parkhurst, whose persistent efforts in this direction have won for him more than a national repute. These, however, are but a few of the subjects presented, their general range being indicated in the remarks above quoted, all the topics mentioned by the chairman, to whom was largely due the success of these congresses, being treated on broad lines, and by men and women well informed on the matters whereof they spoke.

exclaimed, "on this devil, devil, devil business. Drunkenness is a physical defect, and our doctors should be brought to treat it as such." Thus the sessions were continued, the subject being treated in all its aspects by some of the foremost champions of the cause.

In the middle of June were held the congresses relating to moral and social reform, covering a wide range of subjects from philanthropy in its broadest sense to the management of soup houses and newsboys' homes. But as to the scope and purpose of these congresses I cannot do better than quote the words of Mrs. James M. Flower, chairman of committee, by whom in part they were organized. "This department," she says, "includes the public treatment of pauperism; the care of neglected, abandoned,



MRS. JAMES M. FLOWER



EMILY E. WILLIAMSON



Next were held the congresses of commerce and finance, including among other subjects, railroads, boards of trade, banking, insurance, and building and loan associations. At the opening session the chairman spoke the usual words of welcome, George R. Blanchard, who responded on behalf of the railroads, reviewing briefly the history of railway transportation from 1828, when on the 4th of July, Charles Carroll of Carrollton, laid the corner stone of the Baltimore and Ohio line, until in 1893 more than 175,000 miles of track connected every portion of the union. On behalf of the board of trade, George F. Stone, its secretary, stated that in 1892 the board had distributed 256,000,000 bushels of grain and 14,000,000 animals on the hoof or as meat

products. The cause of building and loan associations was championed by Julius Stern; insurance by John H. Nolan, and mercantile credits by P. R. Earling, who quoted the statement of Webster that credit did a hundred times more to enrich the nations than all the mines in the world.

The meeting of bankers and financiers on the 20th of June was among the most interesting of all the sessions of the Auxiliary; for here was considered one of the leading issues of the day, Horace White of New York speaking of the gold standard and of the silver question as one who had the subject well in hand. It is somewhat remarkable, however, that neither at this nor at any other of the financial congresses was the real aspect of the silver question considered, as related to the appreciation in gold. This is simply that the production of silver in proportion to gold is and long has been in quantity as about 33 to one and in value as more than three to one,

with a coinage for the last twenty years nearly thrice as large as for the twenty years preceding. Silver has declined for the same reason that iron has declined, or that breadstuffs has declined; mainly because the production of silver, as of iron and breadstuffs, is greater than the world requires.

Other addresses were by Lyman J. Gage, chairman of the congresses, Charles Parsons of St Louis, Bradford Ross of New York, and J. J. P. Odell of Chicago. At a session of financiers held on the 22d speeches were delivered by Davis Page of Philadelphia, J. W. Vernon of Providence, R. C. Lake of South Dakota, and J. W. Blake of Texas, Mrs Henrotin speaking on the subject of women investors, and surprising her audience at the financial standing of women as shown by the reports of women presidents and cashiers of banks. On the same day the railroad and insurance men were in convention, W. G. Veazey and John W. Carey representing the former. For the latter Charles E. Kremer read a paper prepared by E. J. H. Woodbury of Boston on electricity as a fire hazard, stating that the danger depended largely on insulation, and whether the electricity were generated in the building or came from a distance. Thomas J. Borden spoke of the method of reducing fire losses, which in the United States average about \$125,000,000 a year. Wooden buildings, he said, could be rendered almost as safe as fire-proof structures; but so far as possible the wood must be placed horizontally, for fire burns faster upward than in any other direction.

Banking, financial, railroad, and insurance congresses were continued on the 23d and following days, the subject of mercantile credits also receiving attention, with P. R. Earling as presiding officer. In his opening address Charles C. Bonney declared that as to the granting of credit the supreme quality to be considered was moral integrity, without which no credit was possible. H. N. Higinbotham stated that credits were too easily obtained, and often as injurious to the receiver as to the giver. Goodman King selected as his topic the mercantile agency system; its origin, usefulness, and suggested improvement; tracing that system from its foundation to its present phenomenal development, a single institution now expending \$3,000,000 a year in

procuring information for its patrons. On the books of two such institutions were the names of 1,300,000 firms, the changes often amounting to 3,000 a day. So perfect was their organization that the failures among those reported favorably amounted to less than one per cent a year.

At the congress of building and loan associations, this being not the least interesting among the group, Mrs Mary B. Morrell of Little Rock spoke of woman's place in this relation, claiming that the system was originated by a woman who aided her tenants in laying aside a monthly sum against a time of need. The total investments made by women in building and loan associations amounted to more than the national debt, and women were therefore entitled to a proper representation in the affairs of these institutions. Charles N. Thompson contrasted their benefits to the working classes as



J. J. P. ODELL



HORACE WHITE



W. H. RHAWN

compared with savings banks, and in another address was explained their economic value to the entire community.

A few days before the close of the Fair the American Bankers' association held its annual convention,





LOOKING EASTWARD FROM CANAL AND BRIDGE

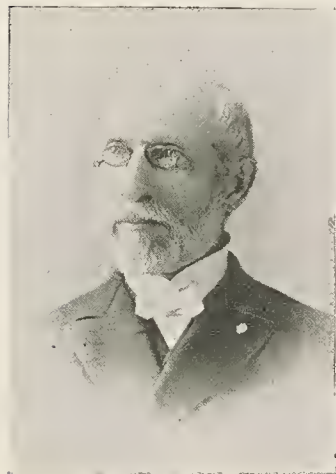
postponed for the first time since its organization in 1875, on account of the severest financial disturbance that had befallen the country for a score of years. The sessions were held in the Art institute, with a muster of about 500 delegates representing every section of the United States, though as yet the panic had barely spent its force and the after effects were severely felt throughout the land. Remedies were suggested by many speakers, of whom some were among the foremost of American financiers. As president of the association, William H. Rhawn stated that during this crisis more than 700 banks, with liabilities exceeding \$180,000,000, were involved in suspension or failure. James H. Eckels, controller of the currency, spoke at length in favor of a bimetallic currency, on behalf of which he advanced some forcible arguments. Allen R. Foote of Washington pleaded for a sound currency and banking system, for which purpose he urged the appointment of a non-political national commission. George A. Butler of New Haven advocated a practical plan of banking and currency, proposing several amendments to the national banking act. The average reserve, he said, wherewith to meet a sudden and unexpected strain, should be at least 25 per cent, with a larger reserve in commercial cities; such reserve should be freely used when necessary and promptly restored as soon as the emergency is past. Other measures were suggested by George S. Coe of New York; by William C. Cornwell, who would permit the issue of notes by properly capitalized and inspected banks, and by Thomas R. Patton, who spoke of the danger of making collections by circuitous routes.

At the following session Joseph C. Hendrix, president of the National Union bank of New York, contrasted the recent panic in Australia with that which had occurred in the United States, remarking that the overwhelming disasters of the former country were largely due to the lack of such financial coöperation as prevailed in the latter. Horace White was in favor of an elastic currency, the prime requisites of which were that no improper limits be placed upon it, and that it be issuable at once as the demand arose. E. O. Leach, a colleague of Hendrix' explained that the financial stringency was by no means due, as was commonly supposed, to an inadequate volume of metallic currency, of which there was more than at any time in the history of the world, the total in November, 1892, amounting to \$7,633,000,000, against \$3,400,000,000 in 1860. Lyman J.



Gage delivered the closing address, after which officers were elected, N. N. White of Cincinnati being chosen president and J. J. P. Odell of Chicago first vice-president.

In connection with the financial congresses was treated in its financial aspect the question of roads, E. H. Thayer of Iowa stating that the most conservative estimate placed the loss to this country, through bad and insufficient roads, at \$250,000,000 a year, approximately divided among the people in proportion to individual expenditure. The remedy, he said in substance, was not a question of increased taxation, but of using to the best advantage the money annually contributed by the people for road purposes. It was within bounds to put the sum spent each year in the maintenance of country roads at \$80,000,000, and as a rule it went each year to keep company with the \$250,000,000 devoured by mud. Except for thinly settled and mountainous regions, every mile of road used by the public and made a thoroughfare by law could be built of stone or gravel,



GEORGE F. ROOT

made durable and permanent, and always in condition for the heaviest wagon loads of produce or merchandise. This could be accomplished within a reasonable time and without an additional dollar of taxation; merely through the proper use of the taxes already paid, with the assistance of a little skilful financiering, the borrowing, for instance, of money at low rates of interest, on bonds issued by counties or their subdivisions. Employment would thus be furnished for surplus labor; the money of the people would be kept in circulation, and thrift and prosperity go hand in hand with the prosecution of the work, followed by perpetual benefits to every business interest.

During the term of the Fair Chicago became the centre of musical activity; for here were nearly all the prominent musical associations of the United States, with not a few from foreign lands. At the congresses held the first week in July, and at numerous entertainments given throughout the season, was represented more than a century of musical progress, from the time when Squire Elijah Dunbar led through the intricacies of oratorio chorus the Stoughton Musical society, organized in 1786, their successors still meeting, as did the charter members, for "an annual supper of hot turkey, with nothing stronger than tea or coffee." The Handel and Hayden society of Boston, founded in 1815, sent a portion of its celebrated chorus under the leadership of Carl Zerrahn, while the Chicago orchestra, established in 1891, with Theodore Thomas as conductor, gave expression to the musical taste and talent of the west. At the congresses many branches were illustrated and discussed, from musical literature, art, and criticism, to the management of opera houses, with orchestral art, organ and church music, and choral music and training.

The congresses were opened as usual by C. C. Bonney, E. M. Bowman, president of the American college of musicians, delivering the customary address of welcome, and speaking of the history and aims of the institution. Others spoke in similar vein, suggesting that the college be chartered by congress and thus assume a national character. On the following day the Music Teachers' National association was in session, Bowman as its president, Theodore Presser as its founder, and several others tracing the progress and operations of the society. On the 6th a concert was given, a programme in which were the works of eminent composers being rounded by the contributions of the Thomas orchestra, while on the following day were selections from Gluck's *Orpheus* by Tomlins' chorus of more than 1,000 voices. On the 6th was held a convention of Illinois music teachers, who afterward rendered a symphony of sacred music, followed by a concert representing the works of Illinois composers.

Musical education was freely discussed, George F. Root, a pioneer teacher of music, being chairman of this congress. Many were the remarks as to the power of music as a medium of education and as to its formative influence on character, Jenkin Lloyd Jones speaking in answer to the question, what if music were not in the world; while James R. Murray read a paper on the power and effect of music, in which he took the ground that music neither expressed nor originated anything, but that it called forth the ruling affections. An interesting session was that at which were discussed Indian and folk song in music. The paper read by Alice C. Fletcher of Peabody museum, who for years had been living and studying among the western tribes, was especially instructive, her remarks being practically illustrated by a young Omaha Indian. John C. Fillmore and H. E. Krehbiel expanded on the subject, the latter dwelling on the part which negroes have taken in the folk songs of America. A paper on early phases of American music, by Louis C. Elson of the Boston conservatory, contained several humorous features, his rendition of "Old Hundred," as it was played by the puritans in 1673, causing much merriment. The addresses delivered at this session were interspersed with classical selections rendered by Clara Krause of Berlin and by the Hamburg Buelow orchestra, thus bringing into striking contrast the music of primitive and cultured peoples.

Journalism in relation to music was one of the subjects considered, such points being discussed as the mission of the musical journal and the function of musical criticism in newspapers. Teachers told what they knew of musical instruction in public schools and how to raise the standard of instruction. In the last two days of the congress was considered the condition of musical education in various states and



ELIZABETH C. CARPENTER





NORDICA

countries from the standpoint that music should form a source of mental discipline.

During the musical congresses three special days were set apart for women, Mrs. Elizabeth C. Carpenter, as chairman of one of the conferences, speaking on the subject of women as musical composers. Luisa Coppiani suggested numerous points as to the phonation and guidance of the voice, severely condemning the explosive method of training and recommending that children be taught to sing by note at an early age. Music as a factor in philanthropy was a topic which related to the experiences of Charlotte Mulligan among the working people of Buffalo. The literary portions of the programme were interspersed with vocal and instrumental renditions. On the second of the women's days a paper

was read by Camilla Urso, who urged the employment of women in orchestras as a remedy for careless instrumentation. Lillian Nordica told by proxy what she knew about women on the lyric stage, and Mrs. Theodore Thomas spoke of the influence of amateur clubs on musical taste.

On the 5th of September was held a Welsh festival of song, in connection with the Eistedfodd congress of music, painting, and literature, the proceedings calling to mind the days when Druid priests and bards chanted their prophecies in the forest depths of ancient Britain. Upon the sword in front of the government building

twelve upright stones were erected as altars around a more massive one in the centre, the chief bard proclaiming, as in the days of yore, the Eistedfodd or gathering of bards, and offering a prayer that peace and brotherly love might attend the festival. To this his twelve assistants, representing the months of the year, responded by placing their hands on the sword held aloft by the other. Then from the main altar spoke each bard in turn, and concluding, was robed by the ancient maids of Cambria, the chief in white, the twelve in blue, and all with coronets of oaken leaves. Later there were exercises at Festival hall, the feature of which was the singing of male choirs in competition for prizes. At night a concert was given, at which was rendered for the first time in America the cantata of Prince Llewellyn, a composition dear to the hearts of Welshmen.



MRS CLARA D. BATES

At the reception which opened the literary congresses a few eminent writers were greeted by hundreds of their readers, the assemblage adjourning later to Columbus hall, where C. C. Bonney delivered the address of welcome, for the nonce in metrical phrase. Charles Dudley Warner responded, and other speakers were Richard Watson Gilder, Max Richter, Kate Field, and Walter Besant, who touched on the work accomplished by the London society of authors, with its membership of 1,000 men and women, remarking also that the time had come when literary congresses should be held at regular intervals, with a view to fostering wholesome literature and satisfying the 120,000,000 readers of English-speaking race.

Copyright was the subject considered at the first session of the authors' congress, George E. Adams, as chairman, choosing for the theme of his opening address future copyright legis-

lation in the United States. He compared the copyright law with the patent law, with which it had much in common, and expressed the hope that a *modus vivendi* would be reached satisfactory to the reading public and to the authors and publishers of Great Britain and the United States. Other addresses and papers were by Sir Henry Bergne, George W. Cable, S. S. Sprigge, Watson Gilder, Hamlin Garland, A. C. McClurg, President Adams of the university of Wisconsin, and Professor Lounsbury of Yale, all agreeing that from the law of copyright should be expunged the clauses relating to simultaneous publication.

At the following session, author and publisher and the British society of authors was the theme of a carefully written paper by Walter Besant. The functions of



W. D. HOWELLS



LEW WALLACE



GEORGE W. CABLE



EDWARD BELLAMY



criticism was the subject of an address by Charles Dudley Warner, who spoke many wholesome truths, though handling somewhat roughly the literature of the United States. An instructive essay on criticism as an educational force was read by Hamilton W. Mable, and other interesting papers were on woman's mission in Italian literature by Madame Salazar; on modern fiction by George W. Cable; on the relations of literature and journalism by H. D. Traill of London; and on the future of the English drama by Henry A. Jones. In



HENRY DRUMMOND

connection with the authors' congress children's literature was discussed in one of the minor halls, Mrs Clara D. Bates presiding, with Eugene Field, Hezekiah Butterworth, Mrs D. Lothrop, and Mrs Peattle among those who spoke or recited.

In the department of history James B. Angell, as presiding officer, delivered an opening address on the inadequate recognition of diplomatists by historians; Mrs Ellen H. Walworth explained the value of national archives to a nation's life and progress; American historical nomenclature was treated by A. S. Spofford, librarian of congress, in a paper read by George E. Adams, and Frederick Bancroft spoke of Seward's policy toward the south. The present status of pre-



W. F. POOLE.

Columbian discovery was the theme selected by James Phinney Baxter; Prince Henry the navigator by E. G. Bourne; the economic conditions of Spain in the sixteenth century by Bernard Moses; the union of Utrecht by Lucy M. Salmon; the historical significance of the Missouri compromise by James A. Woodburn; these and other subjects and speakers, too numerous here to be mentioned, adding to the interest of the sessions, two of which were specially held by women.

At the congress of librarians Melvil Dewey, president of the American Library association, reviewed the progress of libraries since the first convention of librarians was held in New York in 1852. In an interesting treatise F. M. Crunden sketched the ideal library and librarian, and among other themes were state library commissions and national bibliography. In the department of archæology and philology there were lectures on the social status of women in ancient Egypt; on the romance of archæology; on Schliemann's excavations at Troy; on Vedic studies; on Assyrian tablet libraries, and on "Cyprus, the bible, and Homer," the last by Max Richter, who stated that no country was richer than Cyprus in relics illustrative of the old testament. W. C. Winslow also read a paper on old testament history in the light of modern discoveries, and there were others on linguistic and grammatical subjects.

Folk lore was one of the most interesting of the literary congresses, William I. Knapp of the university of Chicago welcoming the delegates to the third annual session of the International Folk Lore society, while F. S. Bassett, chairman of committee, spoke briefly of this branch of literature. "Unspoken," a paper written by Walter Gregor, a Scotch clergyman, explained how Scotch peasants cured toothache and more serious ailments

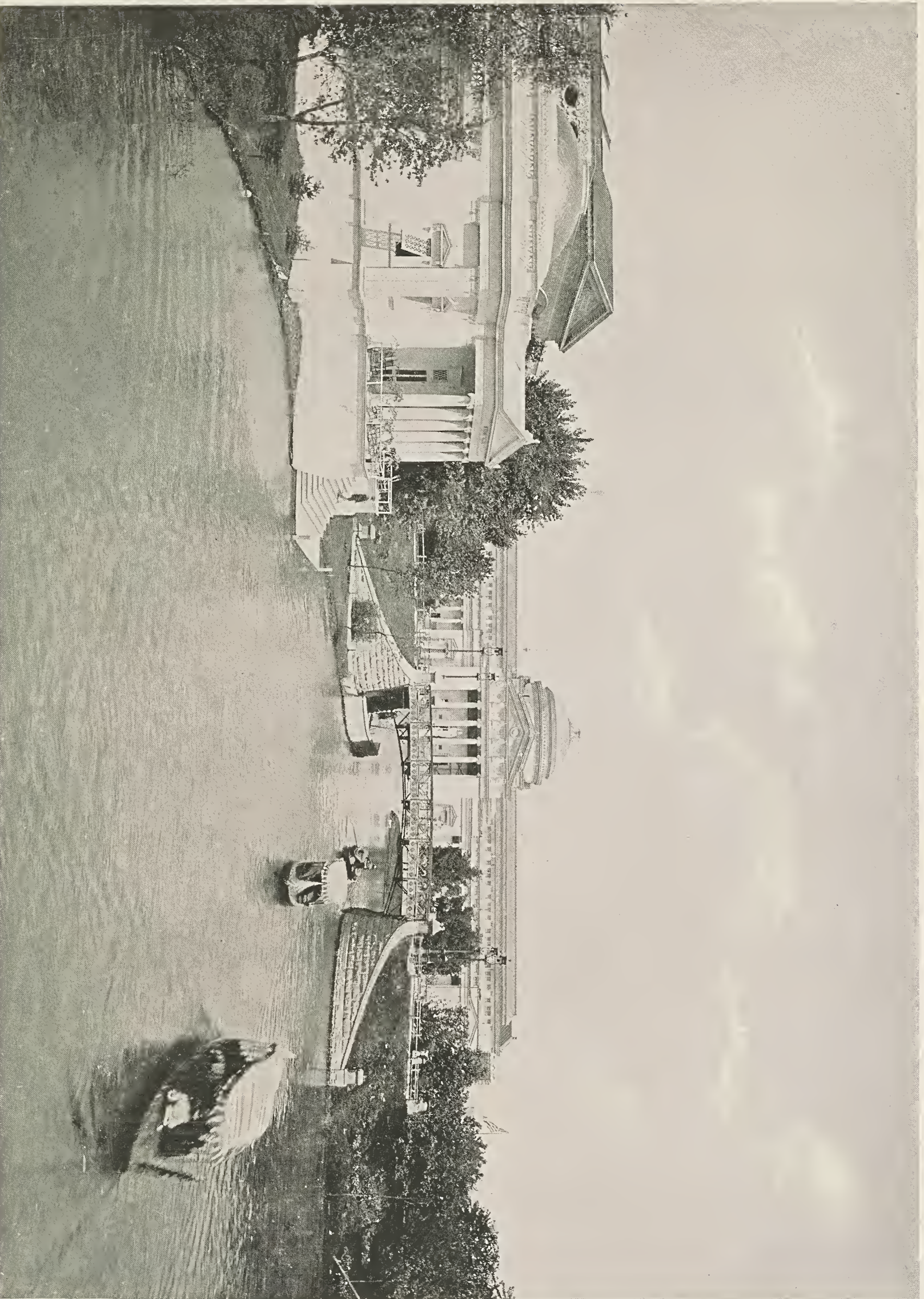
by certain rites and incantations, and how to Scotch lasses were revealed the features of their future husbands, with other curious superstitions. In his "Notes on Cinderella," E. S. Hartland stated that there had been several hundred Cinderellas, not a few of whom were of the male sex. Mrs Anna R. Watson discoursed on comparative Afro-American folk lore, repeating some of the quaintest of negro legends, and calling attention to the resemblance between them and those of the Finns and American Indians. The cliff-dwellers was the subject selected by Mrs Palmer Henderson, who claimed that they were of Caucasian and not of Indian race, in some respects well advanced in civilization and



NORWEGIAN COSTUMES

in others strangely primitive, even for a people whose homes were probably built before the erection of the pyramids. A lecture on the myths, symbols, and magic of East Africans by Mrs French-Sheldon was illustrated with





VIEW FROM THE EAST TOWARD THE ART BUILDING



many curiosities collected in the dark continent by this famous explorer, who also displayed the flags which she carried as safeguards through the heart of Africa.

By Vice-president Abercrombie were described the doings of the ancient Finns, their wizards and witches, their gods, their myths, and traditions. Among other papers were those on superstitions of the races of the Northwest by James Deans; on sacred objects of Navajo rites by Washington Matthews; creole folk songs by George W. Cable; the folk lore of the negro by Mrs Anna R. Watson; Voodooism by Miss Mary A. Owen, and Japanese folk lore by W. E. Griffiths. The sign language of the Indians of the plains was described by Lieutenant W. E. Scott, four chieftains seated on the platform answering by signs the questions propounded by the lecturer. Bulgarian wedding ceremonies were illustrated by Wulko I. Shopoff, at whose side were natives attired in wedding costumes.

At the educational congresses, formally opened on the 17th of July, with Bishop Fallows in charge, their sessions continuing until the close of the month, were represented all branches of education and almost every land with an educational

system worthy of the name. Teachers have met in convention almost since the time when our public school departments began to take form and shape; but never before has the subject been treated on such broad lines, including all grades and branches, from the kindergarten to the university, and from business colleges to institutions for the defective classes. Just as the educational display was the crowning feature in the department of Liberal Arts, so were the educational congresses, together with the musical, literary, religious, and other conventions with which they were allied, among the most attractive of the World's Fair parliaments.

After the formal opening in Washington hall, followed by an evening reception, the kindergarten teachers and workers were first in session. W. N. Hallman, who delivered the opening address, selected as his theme the essentials of Froebel's work, whose influence is still more widely felt than that of any other educational reformer. It was the recollection of his own sufferings as a child that made of Froebel the children's apostle, one who had ever their cause at heart and was always at their service. From the day when he entered the village school, of which he was considered the biggest dunce, until he concluded his university career with a brief imprisonment for debt, Friedrich Froebel found nothing in school or college to satisfy what he termed "his inner life." It was in his solitary rambles amid the Thuringian forest that his real education was received. Here he communed alone with nature, learning from the plants and trees the lessons that nature teaches, and here it was that he conceived the great idea of his life. Like Comenius, who lived two centuries before, he looked to nature for the true principles of all education. As he who tills the soil creates nothing in the trees and plants, so, he considered, the teacher creates nothing in his pupils, merely aiding the development of inborn faculties, especially through arousing voluntary activity.



W. T. HARPER



A BY-PATH IN JACKSON PARK

The kindergarten congress was largely in the hands of women; for to women this branch of education is almost entirely relegated. But not alone to this department was woman's participation limited, more than a hundred papers being read during the first week's session of the special congresses by women prominent in the educational circles of Europe and the United States, while at the international congress many of the speakers were of the female sex. Of the general committee Mrs H. M. Wilmarth was chairman; of the kindergarten committee, Mrs E. W. Blatchford; of the congress of higher education, Mrs Harriet C. Brainard, and of that of college fraternities, Miss Ethel Baker. The congress of representative youths, held on the 18th, was intended only for children and those who were to entertain them, Bishop Spaulding, who delivered the principal address, stating that he had many times been asked to speak before the congresses, but had declined all previous invitations, accepting this one because he would rather appear before such an audience than before all the kings and princes





MADONNA

By Gustave Doré





WILLIAM T. HARRIS

Kovalevsky as to what should be added to the usual elementary trial needs of localities or race characteristics. Francis A. Massachusetts institute of technology, reviewed the progress of during the last quarter of a century, stating that there was a who had received a technological training, and dwelling on the in these days of keen competition.

Martin Kellogg of the university of California spoke in course among universities, in place of the present rivalry. They rather than of one type, and each should have a type of its that was attainable on its own proper lines of development, and lence only in certain portions of the wide field of knowledge. discussion among those who would have our universities continue compass, as now they do, their studies covering or pretending entire realm of science and literature. In the department of the following will serve as specimens of the subjects treated and the foremost educators of the day: Should algebra or geometry; should Latin or some modern language come first in the course of secondary schools? Should the amount of time given to languages; should the amount of time given to mathematics be diminished, in order to make room for a more extended course in physics, botany, and chemistry? While these are proper subjects for discussion, they do not strike at the root of the question, which is rather in the method of teaching than in the subjects taught. Latin, modern languages, mathematics, natural science, these and many other branches may be used to good advantage; but less for the slight knowledge actually acquired than as instruments for training the mental faculties. Here is the main purpose of all true education, and while a judicious selection of themes is of course an important factor, it matters far less what is taught than how it is taught. Above all is needed a simplification of text-books, whose rules and definitions should be few and brief; clear but concise in expression, and stripped of all useless verbiage.

Of the congress of business and commercial colleges the main purpose, as stated by the committee, was to explain the evolution, courses of study, methods of training, management, utility, influence, and defects of such institutions. In connection with them was considered the work of schools of stenography and type-writing, and of associations of business educators.

By Earl Barnes of California was read before the psychological section an interesting paper on children's theology, containing the results of actual inquiries among thousands of children from six to fifteen years of age. Most of the answers represented God

in the world. At the sessions of educators for the blind W. H. Millburn, "the blind chaplain of congress," was the presiding officer, speaking in mellow and resonant voice, with slow deep utterance and in well chosen phrase.

The sessions of the international congresses, attended by delegates from many countries, were held under the auspices of the American National Educational association, of which William T. Harris is president. Numerous were the questions handled simultaneously in the halls of the Art institute; the programme for the 26th of July, for instance, including university, college, academy, seminary, common school, and kindergarten topics, while on the following day were treated, in addition to some of these, musical, technological, industrial, manual, and business training, with physical education and rational and experimental psychology. John Eaton, formerly United States minister of education, stated that while 100,000,000 pupils were receiving rudimentary instruction in all the countries of the world, more than twice that number had no instruction of any kind. A paper was read by the Russian professor Ergraff

course to meet the industrial-Walker, president of the technological instruction great demand for students importance of such training

favor of a comity of interest-should be of one spirit own, aiming at the highest striving after special excellence. This paper aroused much to box the educational to cover almost the secondary instruction discussed by some of



PORCELAIN VASE. BERLIN



as a good and great man, with little reference to sterner qualities. Many of the conceptions were vague and shadowy, and some were positively ludicrous. "He can stand on the ground and reach the sky with his hands," said one. "He can look through a key-hole" said another. Heaven was described as a city, a palace, or a park; its location just above the earth, though some placed it in one of the stars, and a few on earth itself. "Whether they go to school there," answered a little girl, "I do not know; but I think they must; for they are so patient and good." Occupation in heaven was a subject that troubled the little ones, not a few of whom spoke of the monotony of celestial life. "I should like to visit heaven," remarked a boy of twelve, "but only for a short time." Angels were described as women, fairies, or birds; but never as men. The devil and his abode were represented in the usual fashion; but these were not often mentioned, and only by children under ten years of age; the orthodox Satan, with his realm of brimstone and fire, being discredited by those in whom the rational faculty was in a measure developed.



OCTAVE CHANUTE

Before the project for a Congress Auxiliary began to take definite shape, a meeting was held of some of the most prominent of American engineers with a view to holding special congresses in connection with their profession. It was then determined to form an association of the various engineering organizations in the United States and Canada, and to extend invitations to leading members of the profession in every quarter of the world. Funds were liberally provided, among other purposes for the entertainment of visitors, and soon it became apparent that here would be one of the principal features of the Auxiliary. It was at first intended to make of these congresses a subdivision of some department of science; but at a meeting of delegates held in May, 1891, it was resolved "that the importance of engineering entitles it to the place of an independent department in the World's Congresses." The resolution was approved by the authorities; circulars were issued, and a programme prepared including the divisions of civil, mechanical, mining, metallurgical, military, and marine engineering, with engineering considered as a branch of education and as a profession. On these subjects were read some 220 papers in all, many of them being followed by discussions.

At the opening session in Washington hall, Charles C. Bonney and Octave Chanute, the latter as chairman of the meeting and president of the general committee, discoursed on the dignity and utility of the profession. Sir Benjamin Baker, as vice-president of the British institution of civil engineers; Baron de Roche-mont for France; Alfred Nyberg for Russia; C. O. Gleim for Germany; Hugo Koestler for Austria, and Celso Capacci for Italy, all spoke of the interest manifested in these congresses, as a part of the great series planned for the interchange of thought among the foremost thinkers of the world.

As with other departments, the sessions of the various divisions were held in separate halls; but of the many topics considered only a brief synopsis can here be given. At the mechanical congresses, with Eckley B. Coxe as president, was recommended the adoption of an international system of testing materials, and this was followed by a discussion of the various methods of testing locomotives, while at other times were debated their limitations as to speed. Among other subjects treated were oil-line pumping engines, evaporative surface condensers, water meters, calorimeters, and ammonia motors.

In the division of civil engineering, of which William Metcalf was presiding officer, the navigation system of France was explained by F. Guillaing, inspector-general of roadways and bridges; F. A. Pimental, a civil engineer of Portugal spoke of the road, river, and railway communications in his country, and a councillor on buildings to the Prussian government illustrated the plan of the railway terminal at Altona, whereby through a system of over and under grade structures, all surface crossings were avoided. At another session E. A. Kempus and C. A. Huet discussed the improvement of the North sea canal in Holland, the Lower Weser and its improvements being described by German experts. As an instance of the cosmopolitan character of these gatherings it may be stated that on one occasion papers were read in person or by proxy from citizens of New York and Chicago, of Germany, France, Great Britain, Portugal, Mexico, Chile, and New South Wales, the topics varying from railroads to the uses of Portland cement.

At the joint sessions of mining and metallurgical engineers, of which Henry M. Howe was president, a Washington statistician, in an exhaustive paper on the geological distribution of metals, showed that between 1792 and 1890 the United States had produced nearly one third of the world's supply of gold and more than one fifth of its silver, the proportion having largely increased within the last score of years. The lead region of southwestern Wisconsin, the lead and zinc deposits of the Mississippi valley, and the Bertha zinc mine of Virginia were also among the subjects discussed. G. Chesneau of Paris spoke of the ventilation and safety of mines, and the detection and measurement of fire damp. The leading part which electricity was destined to play in mining was food for much speculation based on the inventions of recent years. Improvements in the handling and reduction of ores were considered, and an entire session was occupied in discussing the different methods of manufacturing steel. Richard Akerman described the Bessemer process as conducted in Sweden, and H. H. Campbell



COLONEL H. L. ABBOTT





ROBERT H. THURSTON

considered the open-hearth process in a paper which was both practical and scholarly.

In the departments of military and naval engineering, with Clifton Comly and George W. Melville as presidents, the entire subject of coast defense was reviewed, and especially were considered the merits and demerits of the systems adopted by the United States and Great Britain. Colonel H. L. Abbott of the United States army was of opinion that on account of the facility with which troops could be concentrated by rail upon any given point, there was little danger of invasion. Our greatest need was to prepare against naval attacks, and to that end it was necessary to protect our cities from distant bombardment from the ocean; to bar the passage of fleets through narrow channels leading to strategic points, and to close wider entrances leading to important land-locked bays or sounds. Major G. S. Clarke discussed the matter from the British point of view, stating that since the United States navy could not obtain control of distant seas, except in alliance with some European power, it should be held available for home defense. The natural policy would be to trust to the navy for the protection of the coasts and to provide fixed defenses only for the rendezvous

and depots of its fleets.

At one of the sessions were discussed the modern infantry rifle and the wounds which it inflicted, comparisons being made between recent and old-fashioned weapons. Captain Blunt of the ordnance department traced the gradual decrease in the weight of the bullet, the size of the charge, and the diameter of the calibre, arguing that the magazine gun gives to the soldier a reserved power while in action, and thus increases his confidence. The new projectile, as discharged from the modern rifle with a velocity of 2,000 feet a second, would penetrate the earth to a depth of 25 inches; would pass through pine wood 30 inches, and would kill or wound four men standing in file. Surgeon La Garde illustrated his remarks with anatomical specimens, showing that the old style of leaden bullet shattered all portions of the bone, while the modern steel missile penetrated without fracturing. Hence the use of the new rifle and bullet was not only more effective but more humane.



LOOKING NORTH FROM ADMINISTRATION BUILDING





THE SHEPHERD BOY

By Thorvaldsen



The sessions on engineering as a branch of education, with I. O. Baker as chairman, were attended by students and professors from prominent institutions in Europe and the United States. John Goodman of the Yorkshire college, England, Charles D. Jameson of the university of Iowa, and others spoke on the subject of laboratories and the researches conducted by students. Field equipment and practice, methods of training, and similar topics were also treated in this connection.

In addition to the sessions already mentioned, a conference was held on the subject of aërial navigation, O. Chanute, Doctor Thurston, and Colonel King presiding at the several meetings. Papers were read and the views of distinguished scientists considered, general principles being mainly discussed and special devices

of no practical value excluded from consideration. It was shown that aërial navigation could now be classed among the sciences, and that such was the progress within recent years that most of the problems connected therewith would appear to be on the point of solution. Since the last international conference, held in Paris in 1889, a measurable success has been achieved in driving balloons at the rate of 25 miles an hour; but at such cost and with loads so light as to limit their use to war purposes. It was believed, however, that a speed of 60 to 80 miles would eventually be attained with flying machines propelled, like birds, by self-developed energy.

Still another congress was that which was held for suggesting improvements in the great waterways of the world. A prominent engineer explained the project for the Nicaragua canal, describing the route from ocean to ocean as indicated in the relief map in the Transportation building. The principal topic, however, was the proposed ship canal between Lake Michigan and the Mississippi river, connecting the commerce

of the Gulf of Mexico with that of the great lakes and internal waterways. The route by way of the head of Lake Superior was considered by the secretary of the Duluth board of trade, and that by way of Chicago and the Illinois river by L. E. Cooley, a Chicago engineer. Perhaps the most forcible presentation of the matter was by an Iowa delegate who said in part: "The building of this waterway means higher prices for grain and produce to the farmer by making freight cheaper. This canal will carry wheat from the Mississippi river to Chicago for two cents per bushel, saving four cents per bushel. Suppose it carries 400,000,000 bushels of grain, or one third of the crop of 1,200,000,000 bushels produced in the six states of Iowa, Illinois, Minnesota, Wisconsin, Kansas, and Nebraska, the farmers will be benefited by this route to the extent of \$16,000,000 on this item alone, and on the 800,000 tons of anthracite coal used in

this valley will at least be saved \$2 per ton on the through route from Buffalo, which would amount to \$1,600,000 more."

At the closing session all the members of the various divisions met together, and the chairman of each reported briefly the proceedings in his section. Earnest and telling farewell speeches were delivered by many of the leading foreign delegates, and when the meeting separated, it was felt that at these congresses the work accomplished tended to the advancement of all branches of engineering science.

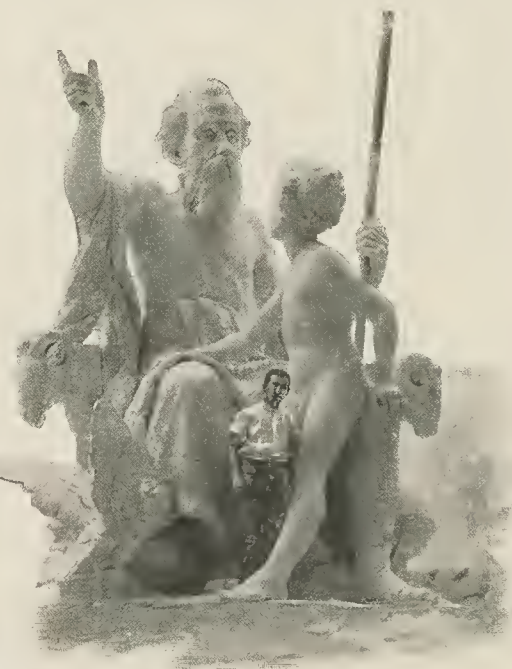
At the opening session of the congresses of art and architecture, with Charles L. Hutchinson as chairman of the former, Walter C. Larned delivered an address on the relation of literature to art, and among other papers were those on American painting and sculpture by W. M. R.



GROUP FOR ELECTRICITY BUILDING



GROUP FOR ADMINISTRATION BUILDING



GROUP FOR ADMINISTRATION BUILDING





W. M. R. FRENCH

French, and on Polish art by Michel de Zmigrodski. The congress of photography held several sessions, as also did the congress of ceramic art, women being largely represented in the sessions of the latter and reading essays in each of the several departments.

The congress of architecture dealt largely with the architectural, landscape, and other constructive features of the Fair, among the speakers being D. H. Burnham, F. L. Olmsted, E. C. Shankland, W. H. Holcomb, C. F. Foster, and R. H. Pierce; but of these matters sufficient mention has already been made. An interesting paper by Henry Van Brunt, the artificer of the Electricity building, touched on the growth of characteristic architectural style in the United States. Frederick Baumann chose for his theme "Chicago; a sketch of its rise and development," describing some of the old-time buildings and tracing the development of architectural science since, in 1846, John Van Osdel, the pioneer of his profession, first devoted himself to the making of plans and specifications. The elevators of Chicago were marvels of constructive skill, and as for the raising of buildings and blocks, it would seem that the men of Chicago could raise any structures on earth, unless it might be for the pyramids of Egypt. Other themes discussed were the use of color in architecture by H. L. Warren of Boston; government architecture by Jeremiah O'Rourke, and public competition by J. Gaudet, while as president of the American institute of architects, which held here its annual convention, E. H. Kendall delivered the usual address.

In the congresses at which were discussed the various branches of government, many subjects were treated of vital importance to this over-governed country, where what is needed above all else is to undo the mischievous legislation which impairs the prosperity of state and nation, of community and individual. As proposed by the committee the topics to be considered included law reform, international law, the administration of justice, political and economic reform, the government of cities, executive administration, the protection of property in literature, and arbitration and peace.

At the sessions devoted to law reform and jurisprudence were discussed the development of constitutional law in the United States; claims against governments; the administration of civil justice in Russia and in Japan; the criminal law of Italy; legal education, and admission to the bar. Judge Gary chose for his theme the value of precedents, and Judge Hudson asked and in part answered the question, how could the administration of justice be improved; other speakers on this topic being judges Wakefield, Vance, and Hawkins. Simeon E. Baldwin spoke of the duty of the state in suits attacking charitable bequests, and J. B. Haskell of the conflict of state and federal court decisions. These, however, are but specimens of the numerous subjects presented for consideration.

The suffrage was fully treated, and especially the question of woman's suffrage, the speakers on the latter subject including, in addition to such prominent advocates as Susan B. Anthony, Isabella B. Hooker, and Laura de Force Gordon, women from many foreign lands, from Iceland to South Australia. Proportional representation was freely discussed



F. W. GROGAN

and recommended; some of the speakers urging that each political element should be represented in the ratio of numbers. Municipal government was a favorite topic, and at the congresses held thereon some forcible views and statements were presented. David Dudley Field recommended a reduction in the number of municipal officers to be elected by popular suffrage; so that voters would not need to consider the claims of a host of candidates, as to whose fitness or unfitness they could not possibly be informed. Seth Low declared the most deep-seated cause of municipal evils and troubles to be the disposition to use a city for political purposes without consideration for the city itself. Men became partisans before they were citizens, and to secure office, city officials must first be partisans. Charles S. Ashley called attention to the general condition of cities and towns—bad paving, defective sewerage, dirty streets and alleys, inferior gas, mismanagement of schools, and extravagance in all departments. As a remedy he suggested the appointment of committees of property owners to coöperate with officials or agents in making public improvements. Among other speakers were John H. Gray and W. J. Onahan, whose remarks dealt mainly with



RICHARD M. HUNT

the municipal affairs of Chicago.

Present at the international congress of arbitration and peace were prominent advocates of the cause from many cities and nations. From Washington came Josiah Quincy, assistant secretary of state; from Boston, Hezekiah Butterworth and Robert T. Paine; from Philadelphia, Alfred H. Love; from London, W. Evans Darby; from Germany, Adolph Richter; from Italy, V. Zeggio and Hector Pratuze; while Denmark, Turkey, Africa, and other lands had also their representatives. As president of the congress, Josiah Quincy read an exhaustive paper on the financial aspect of the question, and on the benefits of arbitration in the settlement of international disputes. In the United States there was one soldier to every 2,640 citizens; while in France the proportion was one in 68, and in Germany one in 90. Within the last quarter of a century the United States had several times adjusted by arbitration the differences between other powers; within the last century



this country had in more than thirty instances arranged for the settlement of her own disputes with foreign powers through some form of arbitration. To these must be added the settlement of the Bering sea controversy, the most conspicuous example of all, and one that had greatly strengthened the cause by attracting public attention, by the novelty and importance of the questions involved, and by the tone and character of the proceedings.

Alfred H. Love declared that there could be no enduring peace while nations continued to put their trust in weapons; preaching peace in their churches while organizing armies and navies, and spending their substance on fortifications and battle-ships. The appropriations made for such purposes should be used for hospitals and merchant-men; should form an international relief fund for the aid of mankind, irrespective of nationality, wherever there be loss, distress, and suffering. Thus would be formed the grandest pension fund that the world had ever known. In these remarks is indicated the drift of thought in a general discussion on the fraternal

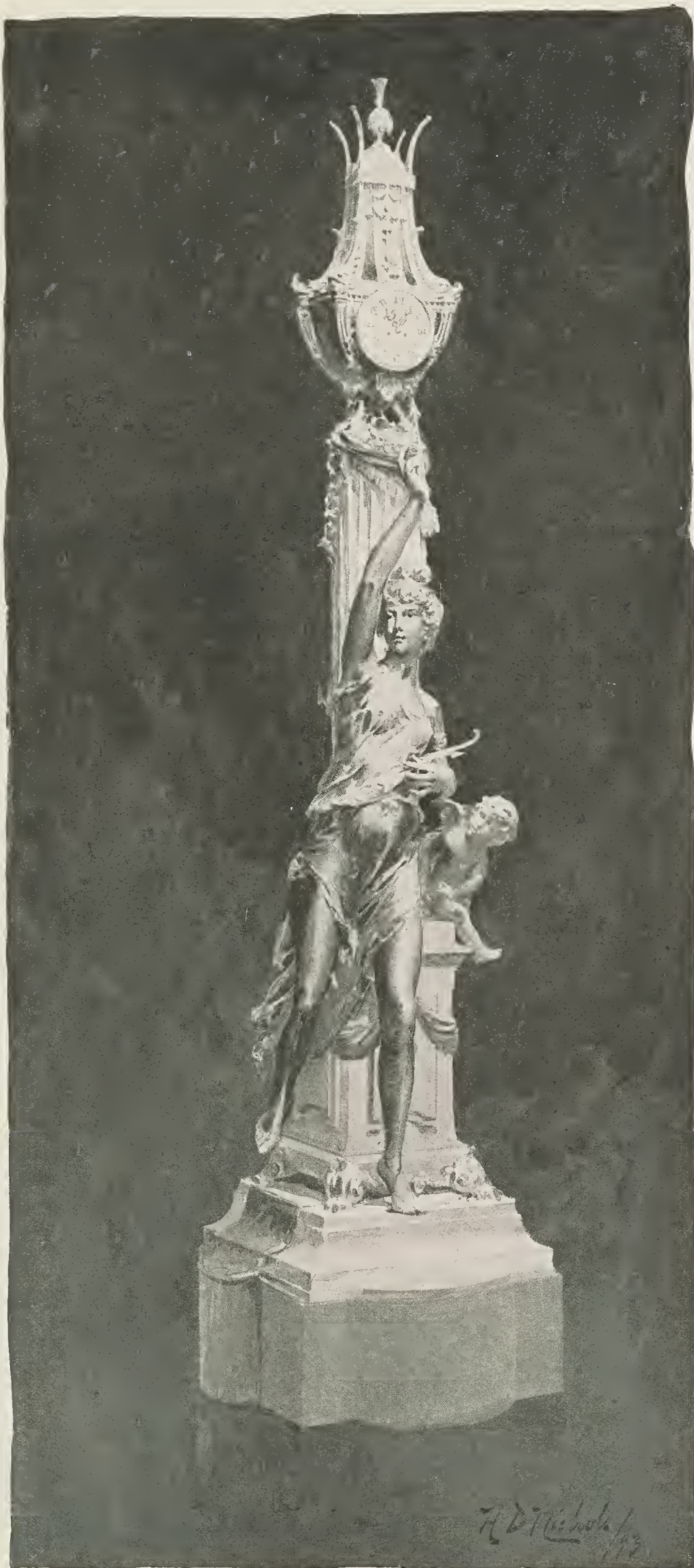


SOUTH FRONT OF ELECTRICITY BUILDING

union of peoples. By George D. Boardman was read a paper on the proper relation of nationality to internationalism, and by Hodgson Pratt was prepared one on international animosities and how they may be removed. John W. Hoyt delivered a vigorous address; Henry S. Clubb spoke on prophecies of peace and war, and Philip S. Moxom on the moral and social aspects of warfare, which he denounced as murder, robbery, and arson on a gigantic scale.

Next in the series of congresses were such as could not properly be classed in any of the principal departments, or for special reasons could not be held at the appointed time and place. Among them were the dental, pharmaceutical, and horticultural congresses, and that which dealt with the African people and continent. The sessions of the last named were of unusual interest, its deliberations including scientific, literary, social, industrial, and commercial questions, discussed by many speakers and in many phases. The Belgian minister delivered the opening address, showing how in the young state of Congo liberty and civilization had supplanted slavery and barbarism; how traffic in arms and rum had been suppressed, and how Arab slave-dealers were held aloof by a chain of defensive outposts. One of the best speeches was from Prince Massagnoï, a native of Africa and a graduate of an American college. From Eli Sowerbutts, a member of the Manchester Geographical society, was read a paper on Africa as a whole, with colored maps displaying the inhabited





*H. D. Nichols*

THE DIANA CLOCK



portions and the prevailing religions and governments. Frederick S. Arnot explained what the Africans themselves have done to develop Africa, and C. C. Adams spoke of that country as a new factor in civilization, touching on its resources, climatic conditions, and railroad development. Others dealt with the African negro

as a manufacturer, tradesman, physician, and his Americanized brother as a mechanic, artist, musician, journalist, and professional man, still others telling what the American negro owed to his kindred beyond the sea. Should the Afro-American colonize Africa, was among the topics considered, one of the speakers suggesting the formation of a chartered company, like that under which Virginia was colonized; but to this the sentiment of the congress was strongly opposed; for, as was stated, civilized negroes of the better class were needed where they were, to counteract the effect of poverty and illiteracy among others of their race.



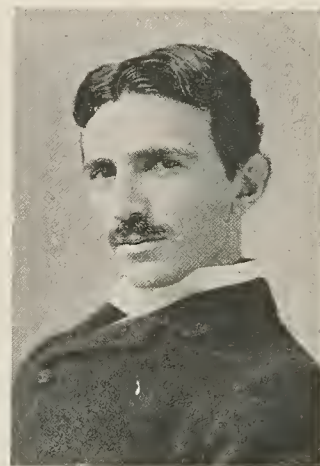
ELISHA GRAY

The action of European powers in relation to the slave trade was freely discussed, and especially the effect of the Brussels treaty of 1891, reports being received from various anti-slavery societies and from the director-general of the Congo free state, touching on many of the subjects under consideration by the congress.

One of the first addresses delivered was on the condition of the negro from 1493 to 1893, and by others were treated from historical, philosophical, and ethnological points of view, the African civilizations of the past and present, with special regard

to that of Egypt. But the main interest centred on the slave trade, the efforts to suppress it, and the means for affording the colored races opportunities for self-improvement and self-advancement. In this connection one of the most telling speeches was by Bishop Arnett, at the celebration in Columbus hall of the 31st anniversary of Lincoln's proclamation.

In the department of science and philosophy were included nearly all the branches that could properly be classed under those divisions, the sessions lasting throughout the week beginning with the 21st of August, though for reasons that need not be stated, some were held earlier or later during the season of the Fair. At the formal opening, among those who accompanied president Bonney to the platform was Baron von Helmholtz, whose appearance was greeted with an outburst of applause such as never before was heard within the walls of the Chicago Art institute. There were the usual addresses from the chairmen of the several congresses, among them one from Elisha Gray, who presided over the electrical congress, and for many years has been striving to bring about an international agreement as to electrical units and standards of measurement. To this end eminent men were appointed as delegates by the governments of Europe and the United States, to continue the work already accomplished, the Austrian delegation being headed by Nikola Tesla, who as an electrician ranks second only to Edison, while Canada, Mexico, and China were also represented. Thus the decisions reached and embodied in the report adopted at the close of the congress were in the nature of a recommendation to the participating powers, and in the light of present knowledge may almost be considered as final.



NIKOLA TESLA

First among the papers read may be mentioned that of Nikola Tesla, who selected as his theme mechanical and electrical oscillators, handling the subject with his usual skill and illustrating it by a number of

startling experiments. W. H. Preece, an English inventor and author of note, considered the problem of electrical communication through space. After referring to Edison's experiments, showing that telegraphic communication could be transmitted to or from a moving train, he stated the results of his own researches as to the laws and conditions that determine the limits of distance between transmitting and receiving agencies. Silvanus P. Thompson, one of the most popular writers on this branch of science, suggested the means for establishing ocean telephony, claiming that long-distance telephoning, to the point of freely conversing across the Atlantic, was but a question of time. By George Forbes was explained the work now in progress for utilizing the Niagara falls in the generation and transmission of electricity, the aim being to supply power for factories within a radius of 200 or 300 miles, and perhaps for propelling boats on the Erie and other canals.

Before the congress of chemists many interesting papers were read; among them that of John W. Langley on the works and aims of the committee on international standards as to the composition of steel. H. D. Richmond spoke of the analysis of dairy products; Ernest Millau of the best methods of oil analysis, and at other sessions agricultural chemistry was thoroughly discussed, especially in relation to soils and the analysis of fertilizers.



GENERAL GREELEY



A. G. BELL



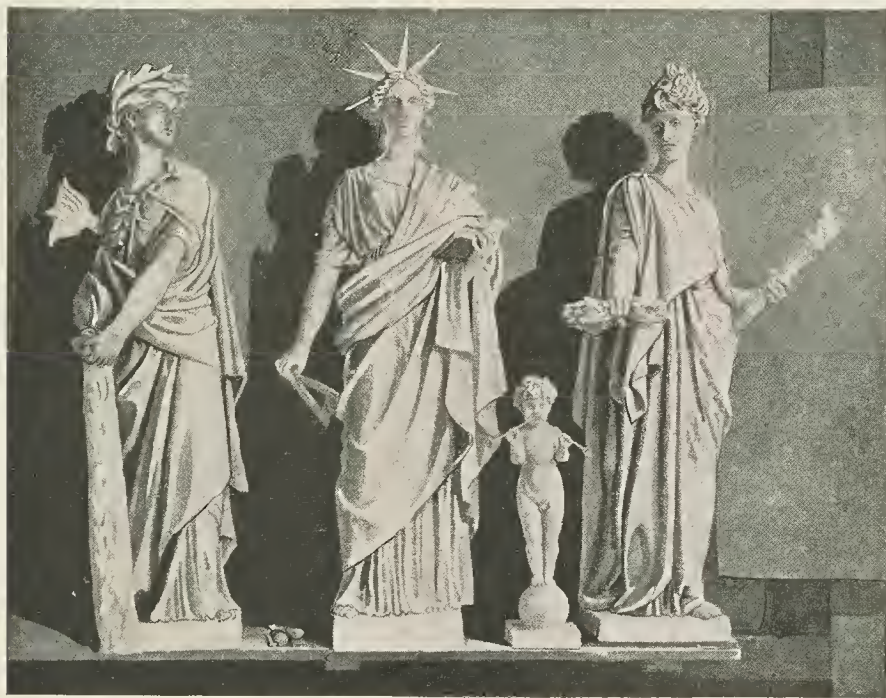
Not a few of the speakers were from Europe and Australasia, a Russian professor from the Polytechnic school of Riga presiding at one of the sessions. In connection with the chemical division was held the congress of pharmacists, at which the education and examination of students in schools of pharmacy were the principal subjects of discussion. At a special session held by women, the chairman, Mrs Ida Hall Robey, stated that there were more than 700 registered pharmacists of the female sex in the United States. In the geological division women also met in separate convention, among the subjects treated being the granites of New England and the fossils of the upper Silurian group. By James Geike, of the Scotch geological survey, a valuable paper was prepared on the glacial succession of the British isles and northern Europe. Glacial succession in Sweden, in Switzerland, and in the United States were also treated by eminent geologists, and other questions considered were pleistocene climatic changes and the correlation of glacial formations in opposite hemispheres.

Meteorological topics were discussed by delegates from many states, and especially by the chiefs of weather bureaus, the principal subjects considered being the proper location, elevation, and shelter of instruments. In an interesting paper Frank H. Bigelow discoursed on the possibility of long distance forecasts, stating that after a thorough investigation he had obtained results which clearly indicated that the magnetic influence of the sun upon the earth is attended with well defined effects on its atmosphere. John Eliot of Calcutta took for his

subject the prediction of dry and rainy seasons, and Father Faura, director of the observatory at Manila, the signs which precede typhoons in the Philippine islands.

In the astronomical department Alvan G. Clark, by whom were fashioned the lenses for the Lick and Yerkes equatorials, spoke of the future mechanism of telescopes, claiming that the limit of size and power was yet far from being attained. T. J. J. See touched on the investigation of double-star orbits. In a darkened room George E. Hale described and illustrated with stereopticon views the process of taking photographs of the sun, and by J. Keeler were traced the wave lengths of the principal lines in the spectrum of the nebulae.

At another session Egon von Oppelzer read a paper on contributions to solar physics, and W. H. Pickering attacked the theory that the moon was a dead planet, asserting that there were evidences of the existence of water and atmosphere. In this connection may also



WATER, SCIENCE, AND FIRE

be mentioned the mathematical section for the discussion of mathematics in relation to astronomy.

At the philosophical congress, held in connection with those which dealt with physics, R. N. Foster, chairman of committee, remarked that philosophy, as compared with the solid work of science, was like a comet sailing among the stars, very large of head and seemingly dangerous, but after all nothing more than vapor. Nevertheless philosophy was the mother of all the sciences, taking up their many threads and presenting them in their essential unity. Moreover it pervaded the entire domain of education; and education, not money, was what made the man. A paper on the Hegelian system of dealing with criminals called forth much discussion, one of the speakers touching on the methods advocated by Herbert Spencer and Leslie Stephen, who were in favor of reformatory rather than vindictive punishment. Among other subjects considered were the ethical aspects of pessimism; the twofold nature of knowledge, imitative and reflective; the philosophy of education, and synthetic education, Josiah Royce of Harvard university reading the final paper on Kant and causation, prepared by W. T. Harris of Washington.

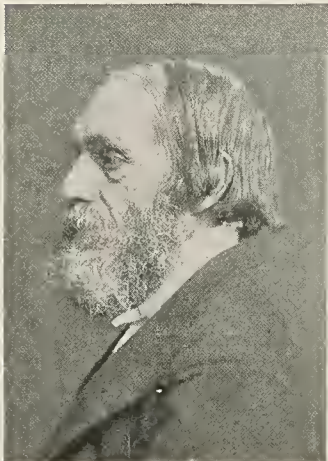
In the congress of psychology were treated mesmerism, hypnotism, clairvoyance, and kindred topics, Elliott Coues, as chairman, reviewing in his inaugural address the entire field of psychological science, past, present, and future. "While not as yet what may be termed an orthodox science," he said, "the facts on which it is based have always existed, and this is the first time that it has received official recognition from government." Many who have long been students of the strange phenomena connected therewith read papers tending to correct the crude ideas commonly entertained on this subject. A few days later were held the congresses on anthropology, ethnology, and zoölogy, W. F. Putnam, as chief of the Anthropological department of the Fair, taking a prominent part in the proceedings.

Labor was the next subject for consideration; not the labor question as it is commonly understood, but labor in its highest and broadest sense, as discussed, though with much diversity of view, by its sincerest friends and champions in the United States and in many foreign lands. From England especially came many leaders of the cause, and among those who coöperated with the committee, personally or as corresponding members, were William E. Gladstone, Sir John Gorst, home secretary for India, Richard T. Ely, and Carroll D. Wright.



Cardinal Manning accepted an honorary membership, and said Cardinal Gibbons: "I regard the congresses as the most important feature of the Exposition, and the labor congress as the most important of the congresses."

In his opening address C. C. Bonney spoke of the problems which the labor movement presented. Others followed in similar vein, among them Bishop Fallows, who touched on the attitude of the church as a



EDWARD EVERETT HALE

friend to the laboring man. By Herbert Barrows was presented a message of greeting and sympathy from the workmen of England, supplemented by a few remarks of his own. Kate Field was in favor of a department of labor in the cabinet, and of a practical labor bureau, with affiliated societies in every section of the United States. In a paper prepared by Lady Dilke was told a pitiful story of the hardships of British workwomen, of those who toiled in the foul atmosphere of sweat-shops and factories for less than would furnish the scantiest of daily bread; makers of match-boxes, for instance, receiving but seven shillings for 84 hours of labor. Among the speakers at the opening session were John H. Gray of the Northwestern university; William Clarke, secretary of the British advisory council; Doctor Zacher of Berlin, and Victor Delahaye of the superior council of labor of France.

At another session Samuel Gompers, in answer to the self-proposed question, "What does labor want?" said that it wanted the earth and the fulness thereof; and first of all an immediate advance in wages and reduction in time—eight hours a day, with fewer to-morrow and fewer still the next day. But while there was other nonsense of this kind, the discussions of the labor parliament were for the most part of a rational and instructive character, as at times were even the remarks of Samuel Gompers. Edward McGlynn discoursed on the destiny of the labor movement, advocating the single tax doctrine as one that would improve the laborer's condition. On the latter question spoke also Henry George, who explained the meaning of the phrase and how the idea was suggested to him by the so-called land boom in California, which carried the price of what before were almost worthless tracts to \$1,000 an acre. General Weaver, Mary E. Lease, and others stated their views in this connection, and a single tax platform was adopted, the final clause in which, recommending public control of common ways, as for transportation and the furnishing of gas and water, was amended on the motion of Hamlin Garland.

From Edward Everett Hale was read an essay on the results of coöperation and the sharing of profits as exemplified by the Nelson Manufacturing company of St Louis, and by N. O. Nelson, vice-president of that company, were further explained its workings. The latter was one of the best papers read, full of sound, common-sense, practical suggestions, and without trace of communism, anarchy, or socialistic drivel. Said Nicholas P. Gilman, who followed, "To give a workman equal opportunity with his employer is the philosophy of the whole labor question, and an example like this is worth all the rhetoric in the world." The education of the workman and especially his industrial training, was considered, as also was the question of weights, measures, and coinage, one of the speakers advocating international mints and an international system of weights and measures. At a separate session of women Lucy Salmon of Vassar college discoursed on economic questions in domestic service, and Mrs Helen Campbell on the industrial condition of women and children. A sensible paper was the one read by Catherine Coman of Wellesley college, showing that not only were women's wages steadily advancing, but during the present century the occupations open to women had increased a hundred fold.

The labor congresses closed on labor day, the 4th of September, on the Sabbath preceding which, clergymen representing several denominations met in Washington hall before an audience of 2,500 persons, assembled to hear from the churches their messages of hope and cheer. After a brief address from Henry D. Lloyd, who acted as chairman, Archbishop Ireland spoke on the Catholic church and the labor question, touching at length on the encyclical relating to the condition of labor from Leo XIII. Speaking for the Protestant denominations, John P. Coyle stated that the church owed a duty to labor, and if that duty were done the labor problem would not exist. Representing the Hebrew faith, Emil G. Hirsch remarked that there was no Jewish pulpit but felt the thrill of the prophet's words, that he who planted the vine should eat of the fruits thereof. The age to preach the resignation of the weak was past. The law was often made a fetich, and charity a makeshift. Had we more justice, we should not need charity. In a paper written by George E. M. McNeill was recommended an increased tax on land to give work to the unemployed, and Herbert Burrows outlined the attitude of socialism toward labor and the church.

Of all the sessions held in the Art institute none attracted more attention than those of the so-called parliament of religions, preceded by the catholic congress and followed by denominational and missionary congresses, with those of the evangelical alliance and other associations and brotherhoods.



THE BLACKSMITH





CARDINAL GIBBONS

Here were represented all christian sects and creeds, the Hebrews also participating, while from Hindostan and China came men who explained how much there was in common between the doctrines of Christianity and those of Brahminism, Buddhism, and Confucianism. Points of agreement and divergence in belief were discussed, with the achievements of churches and missions in the common cause of humanity, these gatherings receiving the endorsement of the religious leaders of the world, not a few of whom were present in person.

On the morning of the 4th of September the hall of Columbus was crowded as never before it had been; for this was the day appointed for the opening of the catholic congress. The hall was tastefully decorated, a fringe of plants encircling the carpeted platform,



ARCHBISHOP FEEHAN

with a large bouquet of roses on the desk, and in the background festoons of white and yellow bunting. On the right was a bust of Cardinal Manning; on the

left one of Cardinal Newman, and smiling as in benediction on the audience, the portrait of Leo XIII, beneath it those of Washington and Columbus, below which was the papal banner. At the head of the procession was escorted to the platform a gray-haired man, benign of aspect and attired in robes of scarlet. It was Cardinal Gibbons of Baltimore, to whom was accorded the place of honor. Next to him were archbishops Feehan, Ryan, Ireland, Hennessey, Jannsens, and other dignitaries of the church, with a number of priests and laymen. By Archbishop Ireland were briefly outlined the purposes of the congress; Cardinal Gibbons urged that all discussions be conducted in a spirit of mutual forbearance, and Archbishop Redwood of New Zealand said that he had travelled 9,000 miles to go to school again at the greatest school on earth—the congresses of the Auxiliary. By William J. Onahan, secretary of the committee on organization, was read a letter of greeting and approval from the pope and by Father Nugent a similar epistle from Archbishop Vaughan, successor to Cardinal Manning. Monseigneur Satolli delivered an eloquent address in Latin, and after further speeches the first regular session was convened.

To relate in detail the proceedings of the catholic or other religious congresses is foreign to the purpose of my work, not only on account of their length, but because in these pages is no place for theologic or polemical discussion. Moreover, to the members of each denomination its tenets are already known, and here to repeat



NORTHWEST ELEVATION MANUFACTURES BUILDING



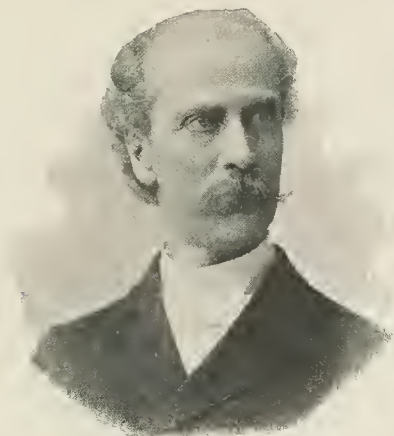


DOVE OF HORTICULTURAL BUILDING FROM WOODDED ISLAND



them would be a tiresome iteration. Suffice it to mention in briefest outline the more salient features, not omitting the views expressed by those to whose creeds the Christian world is a stranger.

Passing then to the parliament of religions, it may first of all be stated that while doubtless the only one at which all the great historic faiths were represented, there is nothing new in its plan; for the project for a congress of representatives of religious faiths is older than Christianity itself. Says John H. Barrows, chairman of the committee, "H. Dharmapala of Calcutta, who was to speak for the Buddhist church of Ceylon, thus wrote as to the religious parliament: 'Two thousand years ago, just such a congress was held in India by the great Buddhist emperor, Asoka, at the modern city of Patua, and the noblest lessons of tolerance therein enunciated were embodied in lithic records and implanted in the four corners of his empire. Here is one extract: King Plyadasi honors all forms of religious faith, and enjoins not only reverence for one's own faith, but no reviling or injury to that of others. Let the reverence be shown in such manner as is suited to the difference in belief.'"



JOHN H. BARROWS

people that see thee, and in every language I hear spoken, people praise thee." And thus in his *Akbar's Dream*, one of the most recent of his poems.

I dreamed  
That stone by stone I reared a sacred fane,  
A temple, neither pagod, mosque, nor church,  
But loftier, simpler, always open-doored  
To every breath from heaven; and Truth and Peace  
And Love and Justice came and dwelt therein.



ARCHBISHOP DIONYSIOS LATAS

By some of the foremost thinkers of the world, both among clergy and laity, the project was strongly commended, and if here and there it was condemned, this was only among the prejudiced and narrow-minded. "Religion cannot be exhibited," wrote an English clergyman. "But surely," as Doctor Barrows remarks, "its great part in human history can be impressively told; its achievements can be narrated; its vast influence over art, ethics, education, liberty can be set forth; its present condition can be indicated; its missionary activities can be described, and best of all the spirit of mutual love, of cosmopolitan fraternity can be disclosed and augmented." By the various denominations, about thirty in number, were expounded what they deemed to be the special truths committed to them, the practical results accomplished, and especially such as shed lustre on their annals.



JOSEPH COOK

It was an impressive spectacle that marked the opening of the parliaments in Columbus hall, on the 11th of September, and never before perhaps was seen at one time and place such diversity of feature and costume. Men from almost every state and European nation were here; here were Hindoos in their gaudy robes; Japanese in their picturesque garb, and Chinamen in mandarins' attire. When the procession approached the platform, headed by C. C. Bonney and Cardinal Gibbons, there was neither vacant seat nor standing room on floor or gallery. Then came a long array of bishops and archbishops, of priests and princes, of men and women of every race and color, such as Addison might have dreamed of in his vision of Mirza. After prayer and hymn, President Bonney briefly outlined the programme, and was followed by Doctor Barrows with an address of welcome. Then spoke Archbishop Feehan, Cardinal Gibbons, Augusta Chapin, Harlow N. Higinbotham, Alexander McKenzie, Archbishop Dionysios Latas, head of the Greek church, P. C. Mozoomdar on behalf of the Brahminists, and Pung Kuang Yu for the followers of Confucius.

Among the speakers at other sessions were Lyman Abbott, whose subject was "religion essentially characteristic of humanity;" E. L. Rexford, whose theme was "the religious intent;" Edward Everett Hale, who was received with much enthusiasm, and Joseph Cook, who declared that he had no sympathy with the milk and water, lavender styles of modern religion. Rabbi Mendes spoke in relation to the Hebrew faith; H. Toki explained the tenets of Buddhism; Kinza Riuge M. Hirai those of the Japanese,



THOMAS W. HIGGINSON



and Shibata Rcüchi those of the Jikko sect of the ancient Shintoo faith. Shibata, attired in robes of white and yellow silk, created somewhat of a sensation by kissing on the cheek several motherly dames who wished to shake hands with and congratulate him, but this was merely the Jikko method of salutation and was so accepted.

By Archbishop Kane was read a paper from Cardinal Gibbons on the needs of humanity supplied by the catholic religion. Mrs Eliza Sunderland spoke of comparative religions, and from T. B. Thiele of Leyden university came a treatise on comparative theology. Thomas W. Higginson, in an essay on the sympathy of the religions, stated that the first religious parliament in the United States was simultaneous with the nation's birth; George Washburn, president of a college at Constantinople, presented an exhaustive treatise on the points of contact and contrast between Christianity and Mohammedanism, and Mrs Ormiston-Chant spoke in favor of a new religion. From Kung Ho of Shanghai was read his prize essay on Confucianism, and from Monseigneur D'Harlez of Louvain university, a paper on the comparative studies of the world's religions. Royalty was also represented at the parliament, Prince Wolkonsky of Russia discoursing on the social aspects of religion, and Prince Chudhadharn on Buddhism as it exists in Siam. From Lady Henry Somerset came a gracious message, and from such eminent men as Max Müller and Thomas Dwight, papers filled with the ripest fruits of scholarships. A Hindoo monk complained of the patronizing fashion in which he and his fellow orientals had been treated by some of the speakers. "We have been told to accept Christianity," he said, "because Christian nations are prosperous. We look at England, the richest Christian nation of the world. Why is she rich and prosperous? Because she has her foot upon the neck of 250,000,000 Asiatics. We read history and we see everywhere that Christianity has conquered prosperity by cutting the

throats of its followers. At such a price the Hindoo will have none of it."

The science of religions was also discussed, and especially that of theosophy, among the speakers being Annie Besant, who discoursed on Karmic law; G. W. Chakravati, who showed what theosophy was; H. Dharmapala, who pronounced it the basis of all religions; Henrietta Muller, who stated that it revealed the essential humanity of the deity and the ultimate divinity of man; William Q. Judge and Mrs Cooper-Oakley, who explained the theosophic ideas of brotherhood and of death. At the congress of Christian scientists the first paper was read by E. J. Foster-Eddy, its president. In an address on scientific theology, John F. Linscott declared that Christianity as a Christian science was not a religious system but a universal religion, with a universal principle, and capable of universal practice. Other addresses were on the resurrection, on spirit and matter, on God incorporeal, mortals and immortals, prophetic scriptures, healing the sick, the scientific universe, and the brotherhood of man.

Thus the parliament of religions was continued until near the close of the month, some of the speakers mentioned and many others delivering addresses at several sessions. With them and after them were held the meetings of the several religious denominations, whose proceedings cannot here be described in detail. It may be stated in general terms that at the parliament and congresses were discussed the theistic teachings of the great historic faiths, the nature and life of man, his place in the universe, his spirituality, immortality, and his relations and duties to God. Religion was considered apart from morality, as were the various systems of religion, past and present, their defects, and what they have done for mankind, together with religion in the family, in relation to the marriage bond, to home and education, to society and social problems, to science, art, and letters. The fraternity of peoples, the condition and reunion of Christendom and of the whole human family, with the characteristics of the coming faith which should unite mankind in bonds of religious unity, were also among the subjects treated, the parliament closing with expressions of peace and good will in which all the participating sects and nations were represented.

At the mission congresses the speeches covered a large variety of topics, among those which attracted most attention being the address of Frank M. Bristol, who took for his subject the unevangelized in Christian lands, attacking the churches in vigorous style for expending their yearly millions in sending missionaries to foreign lands, while near almost every church in Christendom were as dark spots as existed anywhere on earth. Other addresses were on problems and methods, Sunday schools as coöperative agencies, bible societies, tract and book societies, denominational comity and coöperation, and a wide range of subjects touching on missions and their work, George Smith of Edinburgh, in his "geographical survey, especially the totally unreached fields," outlining the condition of foreign lands, and presenting statistics as to the great mission fields of the east. Women held separate conference under the auspices of the International society of woman's missions, and later, joint session with the mission congresses.



ANNIE BESANT



BISHOP SAMUEL FALLOWS



MONSEIGNEUR SATOLLI



At the congress on Sunday rest, which followed, Rabbi Felsenthal made some most sensible remarks in connection with the Sabbath in Judaism, denouncing all legislation which would enjoin on unwilling minorities one certain day for keeping the Sabbath and one certain manner of keeping it. Delegates from several foreign lands were present, and the papers read were numerous, ranging from Sunday closing at the Fair to Sunday rest from the work of railroad transportation.

During the first week of October was held a congress on patents, trade-marks, and inventions, these being classed under the division of intellectual property and thus belonging to the department of government. Many were the papers read by men and women of whom not a few were specially qualified to deal with the subjects under debate. Of unusual interest was the address of Judge Henry W. Blodgett, whose recollections dated back to 1831, when among the problems of the day was how to gather and garner the harvest of the prairies. First was invented a plough that would "scour," and then a more serviceable kind of harrow. The cradle supplanted the sickle and the harvester followed, as did the thrashing machine and the fanning mill. Next came the combination machine which cleaned the grain and placed it in bags, these and other inventions attracting westward an intelligent class of settlers, to whom the use of superior farming implements afforded time and means for self-improvement and self-advancement.



JOHN W. NOBLE

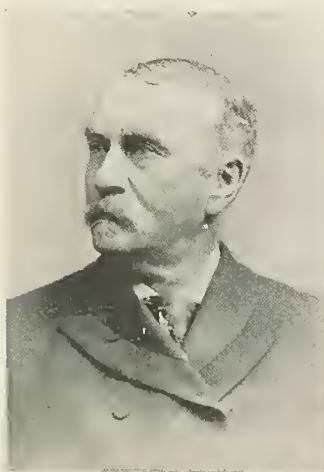
R. J. Gatling, inventor of the gun which bears his name, welcomed the delegates on behalf of the American association of inventors, of which he was president. The greatest monument that the country possessed he pronounced to be the patent office, from which the first year three patents were issued, and in the year 1892 more than 36,000. To Americans were granted twice as many patents as to all the remainder of the world, and some of them were of incalculable benefit. By Mrs Charles Henrotin was read a paper prepared by Helen Blackburn of London on the inventions of women. The first patent issued to a woman was in 1637, for preparing tinctures, as of saffron and roses, and the second in the following year, for an implement for cutting wood into thin pieces, to be made into band-boxes, and sword sheaths. Thenceforth until the end of the eighteenth century the names of only 15 women are found in the records of the British office, with about 40 for the first half of the nineteenth, and nearly 1,800 between 1852 and 1884, since which latter date there has been a steady increase, year by year, in keeping with the growth of education, wealth, and luxury.

John W. Noble, ex-secretary of the interior, spoke of the interdependence of patents and their relation to the government. Largely through the inventions of the era of civil strife the republic was enabled to sustain its armies and prosecute the war; for the productive lands of the west, though depleted of men, were well supplied with agricultural machinery of improved and recent pattern. William F. Draper, chairman of the house committee on patents, discoursed on the influence of inventions on cotton industries, showing how manufactures had been fostered by improvements in machinery for gathering and preparing the crop and shaping it into fabrics. A plan for an international union for the protection of property in patents, prepared by Swiss contributors, provoked considerable discussion, several of the speakers urging the abolition of the section of the revised statutes which limited the term of an American patent to the shortest term of a foreign patent.

Agriculture was the next topic presented for consideration, and in this group were included not only farming and stock-raising, but farm life, training, and experiment, the construction and care of roads, the veterinary art, and among other subjects, ornithology in its relation to insect pests. To Samuel W. Allerton, who, with Edwin Walker, constituted the first congressional committee to secure the location of the Fair, was intrusted the general direction of the congresses, and present on the platform at the opening session were several chiefs of departments, with many distinguished

visitors from foreign lands. By C. C. Bonney were briefly stated the main objects of the agricultural congresses; Allerton declared the condition of the farmer in every way preferable to that of the industrial classes in the city; Lady Somerset related briefly her experience as an English landowner, giving way to Joanne Sorabji of Hindostan, who spoke of the magnificent specimens of physical womanhood in the agricultural districts of India, while Countess di Brazza of Italy described the women of her own sunny land.

W. J. Buchanan, chief of the Agricultural department, declared that he would not exchange the out-door education he had received in the country for all the college lore that could be placed before him. But the speech which attracted most attention was that of J. Sterling Morton, secretary of the national department of agriculture, who inveighed against granges and other agricultural organizations, which, as he said, "for political purposes farmed the farmer." The gauge of battle thus thrown down was taken up on the succeeding day by Colonel J. B. Brigham of Ohio, who thus



J. STERLING MORTON



WILLIAM F. DRAPER



took exception to the secretary's remarks. "Every advance, every new invention of farm machinery, every experiment which has been helpful to the farmer, has been promoted by the grange, and if it were not for the grange and the alliance, our country would have no secretary of agriculture." Continuing, he asserted that it would be better for congress to have more of the agricultural element in the halls of legislature, and that when the great struggle came between political corruption and political integrity, the country would turn for salvation to the men of the farm. Agricultural interests in the south were discussed by a Louisiana woman, who spoke of the close attention to drainage, fertilization, and suitable machinery, as applied to the production of sugar, claiming that in no industry common to the United States was cultivation more thorough than on a sugar plantation. Other speakers dealt with the educational and social features of farm organization, and with what Connecticut had done for agriculture, especially in the raising of choice live-stock and the establishment of state experimental stations.



CONGRESS OF VEGETARIANS

of county and state taxation. The general consensus of opinion, however, seemed to favor special legislation by the states.

By chief Buchanan was prepared the programme which, during July and August, was carried out in the assembly hall adjoining the Agricultural building. Here subjects were discussed relating to all the divisions of his department; horticulture, agriculture proper, live-stock, and forestry, the lectures on forestry alone covering a period of ten days. Such topics were considered as the scientific care of forests, the latest methods of tree planting, the effects upon climate of tree culture and of the denudation of woodlands, with the best means of destroying insects harmful to the crops. There was also contributed by delegates a great variety of information concerning the forests and timber trees of Europe, Asia, Africa, and America. Among those who participated were B. E. Fernow, chief of the government forestry division; A. S. Hardy, Canadian commissioner of crown lands; Robert Hudson of New South Wales; Alfred B. King, commissioner for Siberia; J. J. Grinlinton, commissioner for Ceylon; C. B. Waldron of the state agricultural college at Fargo, South Dakota; C. S. Sargent of New York, and M. L. Saley of Chicago, the last named speaker taking as his text "ignorance concerning woods."

J. C. Vaughan was general chairman of the horticultural congress, which dealt with subjects of special and general interest, J. M. Samuels of the horticultural department, and John Thorpe, superintendent of the floricultural bureau, being members of the executive committee. Representatives were present from Germany, France, Holland, Denmark, and other European countries where the raising of fruits and flowers has been made a study, as well as from the eastern, middle, and western states, in which these industries are most developed. The seedsmen and nurserymen occupied separate halls, the papers submitted covering such topics as the care of public grounds, the work of experiment stations, the past, present, and future of floriculture in the United States, and how best to protect the interests of those who first raised distinct species of plants. L. Wittmack of Berlin took for his theme "horticultural displays at future world's fairs," intimating that despite its wonderful landscape effects, the Columbian Exposition was somewhat lacking in floricultural adornment, especially in contributions from foreign lands.

In connection with the agricultural congresses was one on household economics in relation to farm and village communities. This was of course in the hands of women, and of the papers read, especially those on domestic service, some of the most interesting were from foreigners to whom have been accorded exceptional opportunities for studying the problems of domestic life. Frau Morgenstern of Germany, Frau Meyer of Switzerland, and Frau Bundy, president of the Housekeepers' union of Austria were all agreed that in their several countries conditions differed but little from those which here obtain. There was the same difficulty in procuring competent and reliable servants, the same restlessness and instability of character. In Austria, said Frau Bundy, the situation was even worse; for the laws pertaining to domestic service were such as to provoke ceaseless litigation between employers and employed.

In the congress on agricultural training and experiment, the directors of the stations scattered through the states, forming the membership of the national association, discussed the work of their institutions and their plans for the future. The road congress was of special interest to the farming community. It was held by the chairman, Theodore Butterworth, that while the United States led the world in its railways, it was behind European countries in highway roads. A. A. Pope of Boston took an active part in the proceedings, as from the commencement he has in the agitation over defective roads, so detrimental to the well-being of American agriculturists. Various plans were suggested for the construction and drainage of highways, with systems of coöperation between farmers and residents of villages, or



HENRY W. ROGERS



Mrs John Wilkinson was chairman of the congress on household economics, and Mrs Laura D. Worley of the one on farm life and mental culture. At the latter most of the addressers were from women; but among the participants were many male representatives from foreign lands. All the speakers dealt with agricultural training in their several countries, some of them also touching on agricultural societies and resources.

Last on the programme was the real estate congress, held under the auspices of the National Real Estate association of the United States, its session beginning a few days before the close of the Fair. In his opening address C. C. Bonney touched on the history of land tenure, which among the Aryan races, even in prehistoric times, was of a threefold nature—first, in common for pasture or public use; second, by allotment

for cultivation or business purposes; third, by allotment for homes. Long before history was written, the homestead was held inviolable, and in the doctrine of homestead exemption there was nothing new; for here neither king nor officer might enter unbidden. Homes of moderate value should be free from taxation, and conveyances simple, easily executed, and easily understood; so that property, when not bequeathed by will, would descend to those to whom of right it belonged. Thomas B. Bryan, who was appointed chairman, also urged the simplification of titles, stating that for this purpose were needed not only judicious laws, but permanency and uniformity of legislation.

On behalf of the National Real Estate association, Henry L. Turner welcomed the delegates in apt and complimentary phrase. Suitable responses were made by Albert C. Spam for the eastern states, George A. Armistead for the south, and Thomas Cochran for the west, other speakers being Senator Saunders and Judge Waterman, the latter urging the necessity of providing homes for the working classes. At another session foreign delegates explained the existing usages in their several countries, and one of the subjects discussed was "how and to what extent we can attain national and international uniformity in realty laws." The Torrens system, as it obtains in Australia, with objections to its adoption by the United States was also considered, and an interesting paper was read on "real estate as the ideal asset."

In conclusion it may be said as to the congresses, that while at times their discussions may have been prolix and tiresome, while there was perhaps too much dissertation "*de omnibus rebus et quibusdam aliis*," many new ideas were evolved, many old ones were presented in better shape, and many a plan was formulated which shall bear fruit long after the material exhibits of the Fair have been scattered among the nations of the earth. To supple-

ment this material display, by adding to the choicest specimens of human achievement the latest developments in human thought, was the purpose of the Auxiliary, and without it the Columbian Exposition would have been incomplete. Here was the soul of the Exposition, just as in the temples of Jackson park was its body; the one shall perish, but the other shall live again in the lives of millions yet to be.

WORLD'S FAIR MISCELLANY.—Early in June the vegetarians held an international conference, beginning with a reception to visiting delegates, after which were lectures and addresses by prominent members of the cult from Europe and the United States. The main purpose was to promote the interests of the Vegetarian Federal union, and to discourage the eating of flesh, though aiding incidentally all temperance movements and agencies. It was claimed by vegetarians that most people were prejudiced against their tenets, and certain it is that what they had to say was worth the hearing; for nearly one half of mankind are vegetarians either through choice or necessity.

At the congress on municipal government Mrs Alice Lincoln read a paper on tenement houses and the people who live in them, with valuable suggestions as to the erection and care of such houses, especially in New York, where 1,250,000 people lived in flats. As an experiment she had purchased, arranged, and fitted up a tenement block in Boston, and had trained the tenants to ways of cleanliness and morality, with most satisfactory results. The poor should be helped, and above all should be taught to help themselves, to which end she offered many practical hints.

Mrs Florence Kelley spoke on the relations of the municipality to the sweating system, and Mrs Ralph Trautmann on the sanitary reforms effected by women in New York. At this congress also was considered the subject of commercial arbitration, with other methods of adjusting differences between business men and between employers and employed.

At the humane and waifs' saving congresses, held toward the close of the Fair, with David Swing as chairman of the former and Mrs Perry H. Smith of the latter, several papers were presented by women, among them the countess di Brazza, Mary A. Lovell, and Harriett G. Hosmer.

Among those who took part in the mission congresses was Mary C. Collins, called Winona by the Sioux Indians, among whom she has lived for many years, with Sitting Bull, Rain-in-the-Face, and other chieftains near her home on the prairie. She stated that she had gone back and forth among them by day and night without meeting with a discourteous word or look, claiming for the Sioux a nobility of character which the world does not seem willing to accord.



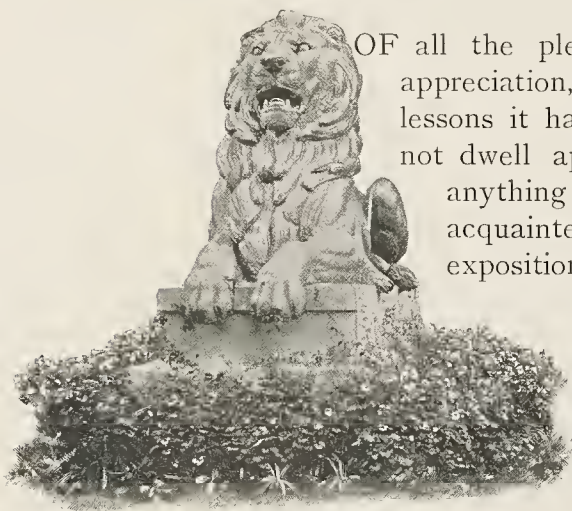
FLOWER GIRL





## CHAPTER THE TWENTY-SEVENTH

### RESULTS, AWARDS, AND INCIDENTS

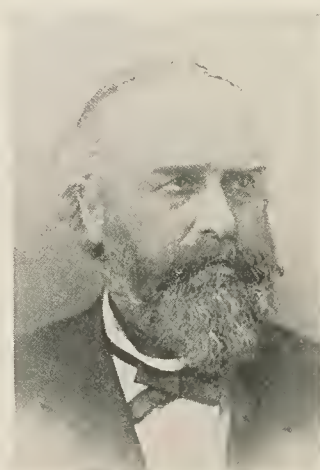


OF all the pleasant features connected with the Fair, one of the most pleasant was the appreciation, we might almost say the affection with which it was regarded. Of all the lessons it has taught, perhaps the most valuable was that nations, like individuals, should not dwell apart, without interchange of commodities, thoughts, and ideals; nor is there anything that tends more surely to a universal brotherhood of nations than to become acquainted with the best that each has produced. While the greatest international exposition that the world ever witnessed has passed into history, it has bequeathed a heritage for good which cannot readily be estimated, shedding a flood of light on millions of lives and filling the land with the sunshine of beauty and truth. The barriers of isolation, with the ignorance and egotism which it begets, were broken asunder; new thoughts and aspirations stirred unnumbered souls, and men and women were awakened to broader views, to nobler aims than ever before they had known. All too soon the great object lesson was ended, teaching to many nationalities, and especially teaching to Americans, what a

people may hope to do and to become; but of such lessons the results are far-reaching, pointing the way to further progress and showing to man, as nothing else could show, what "in part he is and wholly hopes to be."

As the 30th of October drew near, the question was discussed of protracting the season of the Fair beyond the appointed time; for during that month the attendance was by far the largest recorded, amounting to nearly one-half of the total admissions for the previous term. It was at first proposed to preserve intact the buildings, and as far as possible the exhibits, for a second fair to be held in 1894; but to this the park commissioners objected, insisting that the grounds be placed at their disposal on the 1st of January, as in the original agreement. It was finally determined to close on the date selected, but that the Exposition should remain open informally so long as the admission fees continued to swell the revenue. Thus its lustre would be preserved undimmed and its promises fulfilled, with all obligations met.

For Columbus or closing day an elaborate programme had been prepared; but this was the saddest day of all, a day of jubilee turned into mourning; for the mayor of Chicago, Carter H. Harrison, who was held in high esteem and respect by his fellow men, lay stricken dead by the hand of an assassin. The ceremonies were therefore of the simplest, all joyous features being omitted, as the jubilee march, the firing of salutes, and the national melodies of all the nations represented. In Festival hall were gathered some 2,000 persons, among them many of the national commissioners, the directors and officials, and the members of the Board of Lady Managers. First were heard the strains of the funeral march, and after a brief address from Thomas W. Palmer came prayer by John H. Barrows, followed by resolutions of respect. Then the Exposition was declared to be at an end, and after a farewell speech from H. N. Higinbotham the benediction was pronounced, and without demonstrations of any kind the assemblage dispersed, slowly and with the silence of respect.



CARTER H. HARRISON

In considering the material results of the Fair may first be mentioned its attendance, in which, as in other respects, there were many exceptional features. In an early



number of this work it was stated that an average attendance of 150,000 a day, as anticipated by the managers, was by no means an extravagant estimate. The actual returns show a daily average of nearly 154,000. During the 179 days that the gates were open, 27,529,400 persons were admitted, 21,477,212 being paid admissions and 6,052,188 from passes. Thus the total was nearly thrice as large as at the Centennial Exposition, and came singularly close to that at the Paris Exposition of 1889, which remaining open four days longer had somewhat over 28,000,000 visitors. But at first there seemed little prospect that the hopes of the directors would be realized. On opening day, the 1st of May, the admissions were 137,557, but on the following day fell to less than 20,000, and for the first half of the month, with a



BUREAU OF PUBLIC COMFORT

single exception, never rose to 40,000. The Fair had a deserted appearance; no one was there, or at least not enough to give to it a cheerful and life-like aspect. In the Fisheries building, and one or two others where all the exhibits were in place, there was at times a moderate gathering; but in the great hall of Manufactures, with its 40 acres of floor space, were barely sufficient people to furnish a congregation for a village church. The Fair was not ready, and especially the Manufactures building was not ready; on its ground floor were many vacant sections, and in the galleries there was little to be seen, except bare floors and shelving. Moreover the weather was chill and damp; for winter lingers long on the shores of Michigan, and no vernal airs are those which blow from bleak Canadian plains.

During the first month and a portion of the second the admissions were almost restricted to the people of Chicago and its neighborhood; but slowly at first, and then more rapidly, the attendance began to

increase; for those who came from a distance returned with most favorable reports, and the journals of the civilized world were filled with glowing accounts of the wondrous spectacle. Thus the daily admissions, which up to the first few days of June only thrice exceeded 100,000, never afterward, except on Sundays, fell below that figure, the total for June being considerably more than double the number for the previous month, while July showed a further improvement, August and September a large additional gain, and October an aggregate of nearly 8,000,000. That the attendance was not larger for

the earlier part of the term was due not only to the unfinished condition of the Fair, but to the policy of the railroads, which made but a nominal reduction in fares, while during the later portion, financial panic and commercial prostration were strongly antagonistic factors. The summer and autumn of 1893 will long be remembered as a season of straitness and distress

such as never before had overtaken the business

community of the United States. Banks were suspending by the dozen; capitalists were trembling for their investments; factories were closing, and everywhere employment was scarce and ill required. From such a condition of affairs the Exposition could not fail to suffer in common with all other enterprises.

While against the railroads there were many complaints, as to local facilities for transportation to the grounds, and within the grounds, there was nothing left to be desired; nor was there more of difficulty in handling the daily gathering of 200,000 or 300,000, late in the term, than in disposing of the 20,000 or 30,000 who formed the daily attendance during the opening week. Worthy of note was the decorous conduct of the sight-seers, largely composed of the citizens of Chicago and its suburbs, with farmers, business men, and mechanics from within a radius of 200 or 300 miles. Said Chauncey M. Depew in describing the attractions of the Fair:



PILGRIMS OF THE FAIR





PROFILE OF MANUFACTURES AND ELECTRICITY BUILDINGS



"After all the most pleasing thing about it is the crowd. It is a typically American, orderly, good-natured, intelligent crowd, anxious to see everything that is to be seen, asking questions in a way that makes you glad to answer them, and answering questions in a way that makes you glad to ask them. There is no crowding, no elbowing people out of the way to get a better place where temporarily there is a great number of people wanting to see the same sight. I have yet to observe on the grounds, by day or night, a single drunken or disorderly person, or any emergency at any time when a guard or policeman was required."

As with the attendance at the Exposition, so with its finances, the opening weeks were full of disappointment. For May the total receipts from all sources were only \$616,140, or but a trifle above operating expenses. At this time the outlook was of the gloomiest, and it was even whispered abroad that the Fair would go into the hands of a receiver. Matters began to improve, however, and in June the income was \$1,647,644, against an outlay of \$630,505, leaving a balance of more than \$1,000,000. In July there was a further improvement, the figures being respectively \$1,907,194 and \$598,319, with a surplus of \$1,368,874. Yet now that half the term was completed, there seemed little prospect that all obligations could be met; for apart from the \$5,000,000 in bonds loaned by the city of Chicago, there were many outstanding liabilities. But still the prospect brightened, August showing a

surplus of \$1,768,058; September, \$2,632,372, and October, \$3,792,467; the total income from admissions and concessions amounting to \$14,141,242, the working expenses to \$3,540,037, and the balance to \$10,601,205, with average daily receipts, excluding Sundays, of \$89,501, and an average outlay of \$22,405.

In his final balance sheet William K. Ackerman, auditor of the Exposition, presented a condensed report of its finances, showing receipts from all sources of \$28,151,169, against a total expenditure of \$25,540,538, thus leaving the Fair on its closing day with assets amounting to \$2,610,631. From this, however, a large sum must be deducted for outlay yet to be incurred, while additional amounts would accrue from gate receipts, concessions, and other sources. For admission fees there had been received up to the 31st of October, \$10,626,331; from concessionaires, \$3,699,581; from the sale of souvenir coins with premiums thereon, \$2,448,032; from subscriptions to capital stock, \$5,604,172; from city of Chicago bonds, \$5,000,000, and from miscellaneous items, \$686,070. The expenditure was, for construction, \$18,322,623; for general and operating expenses, \$7,127,240, and for preliminary organization, \$90,675. After all obligations had been paid, sufficient remained for a dividend of ten per cent on the ordinary stock, this being subscribed with little expectation of any return in cash. While the cost of construction and operation exceeded the original estimate by some \$4,000,000, the estimated receipts—\$10,000,000 for admissions and \$3,500,000 for the sale of privileges and concessions—were more than \$700,000 below the actual results.

As compared with the Centennial Fair the returns show more than a threefold gain, and were nearly twice as large as for the Paris Fair of 1889, the receipts of which far exceeded those of any former display. At Paris, however, the admission fee was but 20 cents against 50 cents at Jackson park, while the cost of construction and operation, with all other expenses, was less than one third of that which was incurred at Chicago. Including the \$10,000,000 or \$11,000,000 contributed by states and foreign nations, increasing the total to more than \$36,000,000 in all, the Columbian Exposition was at least thrice as expensive as the most costly of its predecessors; needlessly expensive as some have thought, though considering the results achieved, there are few who will take



A SECTION OF THE MINING BUILDING

exception to the investment of a few millions more or less. The preliminary work, before the foundations of the first building were laid, the drainage of marsh lands, the grading and filling, the viaducts, bridges, and piers, the construction of artificial waterways, these and other items entailed charges more than twice as heavy as the entire cost of the first great international exhibition, held in London in 1851. But the citizens of Chicago are accustomed to great undertakings, and they were not the men to hesitate at this the greatest of all.



A SIDE AVENUE IN JACKSON PARK



While in other respects the financial estimates of the management were more than realized, they were entirely at fault as to the matter of salvage, for which only a nominal sum was received. After the close of the Fair the white city became a white elephant on the hands of the directors. Few wanted the buildings at any price, either for removal or for their materials; for Chicago was largely overbuilt, especially in the neighborhood of the Exposition, and seldom had so many dwellings and stores been vacant. Then came trouble with the park commissioners, whose valuation of the improvements made on the grounds differed widely from those of the managers. By the latter were scheduled under the heading of salvage some 20,000 tons of iron and steel, 30,000,000 or 40,000,000 feet of lumber, 22,000,000 bricks, and 1,400,000 square feet of glass. Then, as permanent improvements, there were dredging, filling, and grading; piers, bridges, walks, and roadways, with the piping which drained the marsh lands of the park, these and other items being valued at more than \$2,000,000. The board of commissioners, on the other hand, estimated all permanent improvements at



JUDGES OF AWARD

less than \$100,000, claiming that Jackson park had been damaged, especially through the destruction of timber, to the extent of \$540,000. The difference of \$440,000 they demanded as the basis for a final settlement and for a release from all further obligations. At length the matter was settled by the payment of \$200,000 and the transfer of the buildings and all other property to the board.

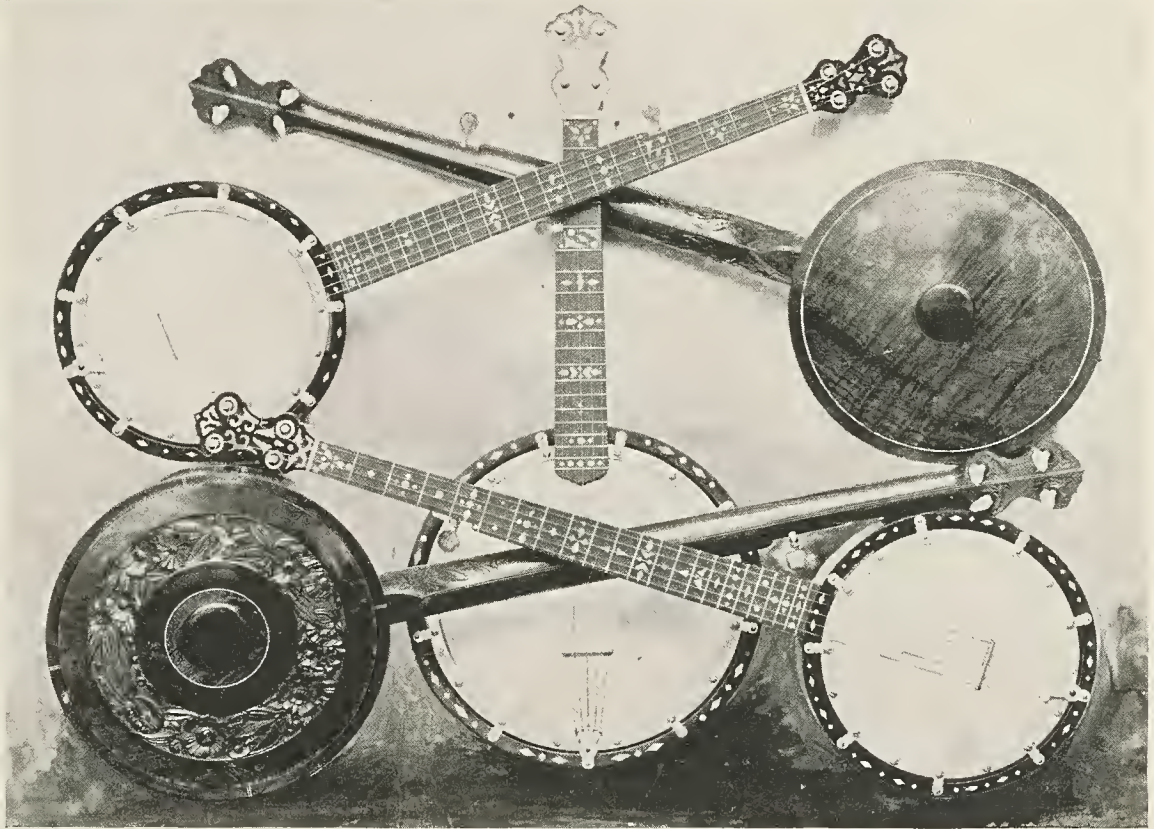
Still the question remained as to what should be done with the buildings, for which the highest bid from responsible parties was \$80,000, or less than one per cent of their cost. But the problem was solved in a manner that few had anticipated, and for which the contracting parties were entirely unprepared. About dusk on the night of January 8th a fire broke out in the casino and thence swept across the peristyle to the music hall, all of which, together with the quadriga were consumed. Then the Agricultural building was threatened, and for a time it appeared that no human power could save from destruction the palaces clustered around the court of honor. But by a sudden shifting of the wind the flames were carried toward the Manufactures building, and through its glass roof and the clear-story beneath, a shower of firebrands fell among cases packed with exhibits, of which about \$50,000 worth were destroyed, most of them by water and in the French section, where the remaining goods had not been packed, as elsewhere, in water-proof cases.

But that which was threatened on this winter night occurred a few months later. On the evening of



the 5th of July some lads at play near the terminal station observed the gleam of fire within, and entering the depot tried for several minutes to stamp it out; but these few minutes were fatal to the existence of several among the most sightly temples of the Fair. It was a hot summer day; the buildings were dry as tinder; water was scarce; the fire engines far away, and a fierce gale was blowing from the southwest, fanning into a conflagration that which when first discovered was but an insignificant blaze. By the time the engines were fairly at work the terminal station was one flaming mass, and leaping across the plaza the fire had seized on the Administration building, the dome of which fell with an appalling crash, covering with burning cinders and brands the Mining, and Electricity buildings, both of which were quickly ablaze. To these were added, a few minutes later, the halls of Manufactures and Transportation, though through the efforts of the firemen a portion of the latter was saved. Meanwhile from the railroad terminus the conflagration had spread to the Machinery and Agricultural buildings, the one being utterly destroyed and the other damaged almost beyond recognition.

The burning of the Manufactures building was a sight that will never be forgotten by those who witnessed this tragic climax in the destruction of the white city. Almost as soon as the fire laid hold of it the vast semi-circular roof fell in, with its 11 acres of skylights and its 65 carloads of glass. Then it was seen that the whole interior was aflame, while from hundreds of windows tongues and jets of fire cast far on the dun waters of lake and lagoon their red and fearsome glare. Presently the frame began to totter; one after another the huge façades fell inward with a deafening roar, and of this mammoth temple of the Exposition there was nothing left, save for the lurid skeleton of a wall. It was now the time of the railroad strike, and as the conflagration reflected in the sky was seen by neighboring cities inland and on the shores of Michigan, messages of inquiry came pouring in by hundreds. Fresh in the minds of many was the great fire of 1871, and with anarchy and lawlessness still unchained, it was feared that the rabble was inflicting on Chicago a repetition of that dread disaster. As to the origin of either conflagration nothing definite was ascertained, though both were believed to be the work of incendiaries, probably of the vagrant horde which infested the streets by day and slept at night wherever darkness overtook them.



PRIZE BANJOS



THE OLDEST STOVE IN AMERICA

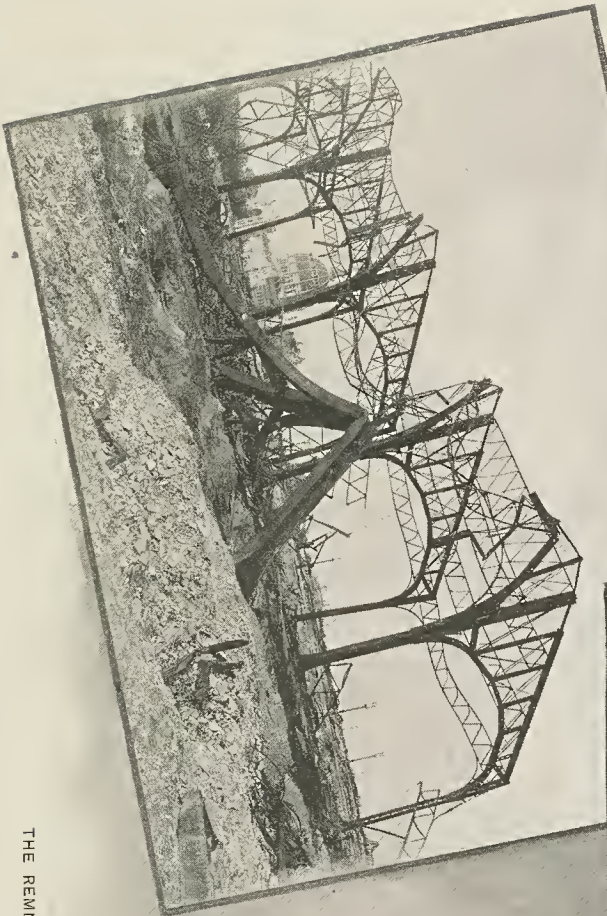
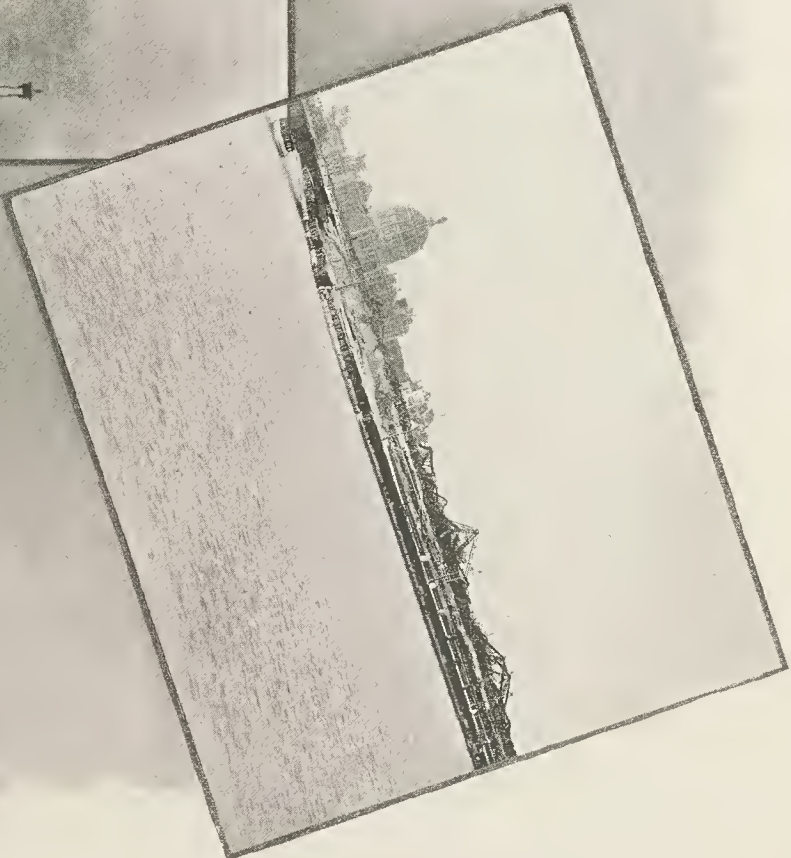
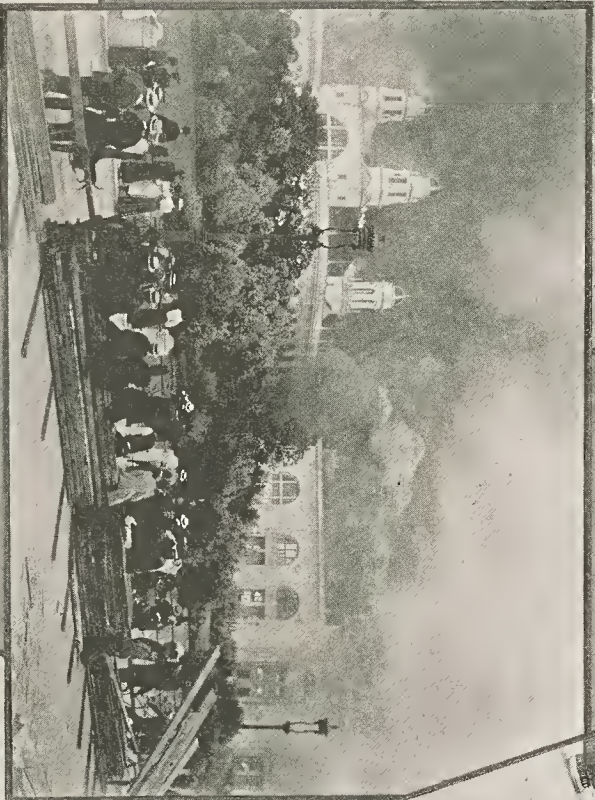
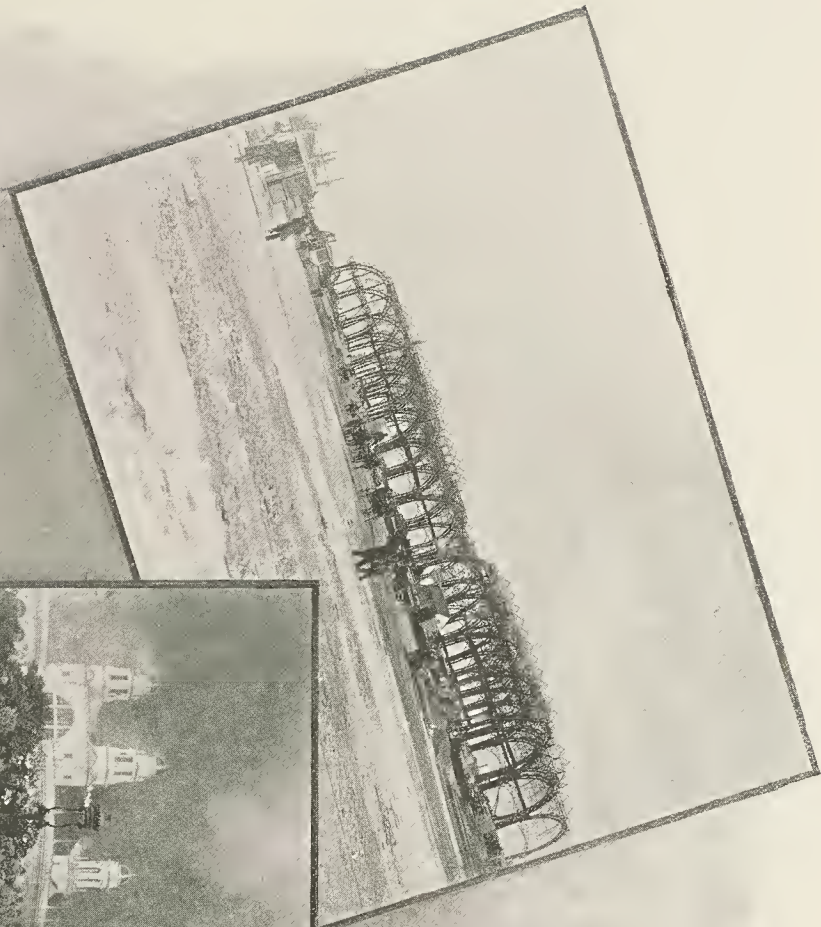
As to the influence of the Fair on the business interests of Chicago, while the immediate effect was to place a large volume of currency in circulation, and the future effect would be to open still further to her merchants the markets of the world, there were those who declared that in other respects it must for a time be a positive detriment. It is probable that the average amount expended by visitors was not far short of \$2,500,000 a week, or about \$65,000,000 for the six months' term. On the other hand there was overbuilding, with inflation of real estate values, so that several years must elapse before the normal growth of the city would warrant the prices demanded. For more than a year after Chicago was selected for the site of the Exposition, property continued to advance; but there it remained, awaiting the opening of the Fair, and there it still remains, awaiting purchasers who cannot readily be found. Long after closing day, many hundreds of costly tenements stood vacant, and as to furniture it could not be given away, serviceable mattresses, for instance, selling at one cent apiece, and those of superior quality for two cents. But with the means of speedy, cheap, and frequent communication extended in all directions, and, especially toward Jackson park, this can be but a temporary





THE PERISTYLE AFTER THE FIRE OF JANUARY 8TH, 1894





THE REMNANTS OF THE COLUMBIAN EXPOSITION



condition of affairs; for there is no more steadily prosperous city than the midcontinent metropolis, and none with stronger recuperative powers.

A feature in the Columbian Exposition as compared with others of its class was the enormous sale of exhibits, and especially of foreign exhibits, eight of the nations best represented selling in all more than \$10,000,000 worth of goods. Of some of the articles displayed many duplicates were ordered, more than 200 being required, as is said, for one of the Italian wood carvings. During the six months' term at least \$2,500,000 was expended in the various Italian sections, most of the purchases being of marbles, porcelains, bronzes, and wood carvings. Of the marbles, some of them very costly, few were returned to Italy, and in the Art galleries many of the Italian paintings were sold. To Germans about \$1,500,000 was paid, mainly for carved ivory, meerschaums, and cutlery. Of Japanese porcelains, panels, and lacquer work almost the entire stock was exhausted, the sales in the Japanese sections, with those of England, France, and Austria, each exceeding \$1,000,000, while to Spain was accredited \$750,000, largely for works of art, and to Russia an equal amount for bronzes, furs, and gold ware.

As stated by the committee of awards, the number of exhibits exceeded 250,000, and of individual exhibitors was 65,422, to whom must be added those from France and Norway, whose groups were withdrawn from examination, increasing the total to nearly 70,000 participants, against 61,722 at the Paris Exposition of 1889, and 31,000 at the Centennial Exposition. At all the great world's fairs a large percentage of medals was awarded, so large it would seem, as somewhat to detract from their value. At Vienna, for instance, in 1873, about 26,000 medals were distributed among 42,000, or 62 per cent of the exhibitors, with 42 per cent at Philadelphia in 1876 and 55 at Paris in 1889. At Chicago the percentage was 36, or the lowest yet recorded, 21,000 exhibitors receiving 23,757 awards, for many were represented in more than a single group. Thus it will be seen that the proportion of awards to exhibitors was about as one to three, and to exhibits as one to eleven, a liberal but not an excessive distribution.

In the regulations governing awards it was provided first of all that "they should be granted upon specific points of excellence or advancement formulated in words by a board of judges or examiners, who shall be competent experts." In engaging the services of competent examiners the utmost care was exercised, correspondence being opened with many hundreds of societies and technical organizations, while at the request of the committee lists were submitted by foreign nations, including men of repute as scholars and scientists. There were in all 852 judges, divided into committees of which one was assigned to each of the main departments, one or more women to be appointed to each committee authorized to pass on exhibits consisting entirely or in part of woman's work. By the executive committee individual judges were appointed to examine certain groups and to report thereon, selecting those deemed worthy of awards and stating, as mentioned above, the grounds on which the selection was made, the report to be submitted to the department committee of which he was a member, and transmitted for final approval to the executive committee.



FESTIVAL HALL

In bestowing its awards the Columbian Exposition differed in some respects from most of its predecessors. First of all they were non-competitive; for as the executive committee remarked, in an exposition designed to illustrate the development of the resources of the United States and the progress of civilization in the New World, as compared with all participating nations, the results should be placed on a higher plane than merely to indicate the relative merits of competing exhibits. Rather should be indicated some independent and essential excellence in the article displayed, denoting improvement in the condition of the art which it represents. Thus the awards would constitute an enduring record of progress as represented by the exhibits in question, the certificate serving for identification and the medal as a memento of success. Of the latter there would be but a single class; nor would there be granted either money or graded awards of any description. All the medals were to be made of bronze and all must be alike, except that on each would be inscribed the name of the exhibitor. Under such a system there was, as might be expected, less friction than at former expositions, only 259 complaints being entered among more than 65,000 exhibitors, while of these but 43 were carried to appeal.

To the various committees with their individual members, and especially to the executive committee, of which John B. Thacher is chairman, credit is due for their faithful performance of a thankless and arduous



task. First there was the want of funds for clerical and other expenses, including the compensation of judges, for which no appropriation was made by congress until March of 1893. Then came the appointment of judges, who were selected with such discretion that not one in a hundred proved incompetent, and there was but a single case of doubtful integrity. The examinations made by these judges were conducted with the utmost care and precision; so that few deserving exhibits failed to receive an award, while the total number was kept within reasonable limits. Especially is to be commended the non-competitive system, avoiding the obnoxious and almost impossible task of a relative discrimination between more than three-score thousand participants, with all the jealousy and dissatisfaction which such an adjudication could not have failed to arouse. Nevertheless objection was taken by many, on the ground that it bestowed no definite and distinctive badge of merit on any single exhibit.

The architects of the principal buildings, of many of the state and foreign buildings, and even of the Midway and other structures received awards from the judges in the Liberal Arts department, in which are included public works and constructive architecture. Suitable honors were also bestowed on all nations, states, municipalities, public institutions, and other organizations which contributed substantially to the success of the



RUSSIAN CHORUS

Fair, together with such individuals and societies as by their achievements or inventions, or by the development of arts and industries, have aided the cause of civilization. For these, in addition to the Exposition medal, a diploma of honor was prepared. Both medals and diplomas were prepared under the direction of the secretary of the treasury, and with these the executive committee had nothing to do, except for the correction of clerical errors. For the diplomas the design was intrusted to William Low, by whom was executed much of the fresco work of the Fair, and for the medal to Augustus St Gaudens, of whom mention is made in connection with its decorative statuary. Both are of excellent workmanship and have been pronounced by competent critics superior to any before provided for similar purposes.

Early in the term of the Fair large numbers of exhibits were donated to the management, for among the groups were not a few which, though valuable as exhibits, had not enough intrinsic value to pay for the cost of homeward transportation. In the department of Mines and Mining, for instance, there were bulky collections from countries as far distant as New South Wales, the return of which was practically impossible, and if returned they would no longer be kept together as collections. From state and foreign commissioners came liberal offers of contributions, while in each division of the Fair many of the articles displayed were donated by exhibitors, and others could be had almost for the asking. Then there were the collections in the Anthropological division, with their rare and curious relics, most of them the property of the Exposition. What disposition should be made of all this property was a question that confronted the directors long before closing day drew nigh. Something should be done, and that at once; for the time was short, and many universities and scientific associations were anxious to secure the treasures which belonged of right to Chicago, there to be preserved intact in a memorial museum, which with further accretions would form such a storehouse as does not exist elsewhere in the United States.

During the first week of August the question was considered by the directory, three members of which—George R. Davis, Harlow N. Higinbotham, and James W. Scott—were appointed a committee to canvass the



situation and formulate a plan. But whatever was done should be done, as the directors considered, by the citizens themselves, as an enterprise belonging distinctly to Chicago, and not merely as an offshoot of its fair. Hence, a few days later, a meeting was held of men prominent in business, scientific, and educational circles, and after a brief discussion, two committees were appointed; one on organization, the other, including all the chiefs of departments with the director-general as chairman, to secure and take charge of exhibits. Within less than a month a large number of additional collections, such as would complete the scientific and historical chain of exhibits, had been obtained by purchase or contribution, mainly from the Anthropological, Transportation, and Mining divisions.

But in this the Columbian museum, as in the Exposition itself, was to be covered the entire field of science, giving perpetuity to much that was best worth preserving in the ephemeral city of the Fair. First, there should be secured a building of sufficient size, arranged with a view to permit additions in future years, and under control of an administrative board so organized as to be worthy of implicit confidence. These matters once assured, thousands of articles which else would have been scattered broadcast over the world were presented to the museum. In the first days of November was transferred, either as gifts or loans, the entire collection of Columbian relics in the convent of La Rabida, except for articles owned by the vatican and by the duke of Veragua. Then came a number of curios, documents, and other contributions from the United States government, including the weapons and garments of the ancient races of America. Denmark contributed a portion of the Thorwaldsen exhibit in the Manufactures building, including models of the house in which he was born and of the museum that bears his name, with photographs of his statues. Japan gave many artistic curiosities,

with statistical tables and diagrams illustrating the resources of the country. So with other nations and with many of the states, while corporations and individuals were equally liberal, the total value of exhibits donated exceeding \$1,000,000. Meanwhile agents were at work, selecting from each department of the Fair the choicest and most appropriate exhibits that could be secured at moderate cost.

But more generous still were the donations in money from the citizens and corporations of Chicago, fully in keeping with their proverbial liberality, and stimulated doubtless by a worthy pride that would not permit the Fair to vanish without a monument commensurate with its greatness. First of all came a gift of \$1,000,000 from Marshall Field, on condition that an additional \$500,000 be raised and that \$2,000,000 of Exposition stock be assigned to the trustees of the museum. Both conditions were readily fulfilled; Harlow N. Higinbotham, George M. Pullman, and L. Z. Leiter each subscribing \$100,000, and Mrs Sturges and the City Railway company each \$50,000, this total of \$1,400,000 being increased by further benefactions. Thus freely did the city which collected more than \$10,000,000

for the Fair contribute toward its perpetuation.

To erect a special building for the accommodation of the museum collections was not possible within the limit of time; nor was such a building required; for among the temples of the Fair, soon to be demolished and their contents removed, there was one at least that would answer the purpose for many a year to come. This was the palace of Fine Arts, the architectural gem of the Exposition and also one of its most substantial edifices, with spacious transept, nave, and galleries, affording with its annexes sufficient space for a museum almost as large as the one at the national capital. Here were arranged the various groups, including contributions from nearly all the main departments, from state and foreign exhibits, and from the Midway plaisance.

Another outcome of the Exposition, and a no less important one, though as yet on a smaller scale, was a permanent museum of woman's work, for which at the closing session of the Lady Managers, Potter Palmer, through his wife as president of the board, announced a subscription of \$200,000, on condition that a proper site be secured.

Music was a strong feature of the Exposition, and like the Exposition itself of an educational and artistic character, though in a measure adapted to popular taste. The appropriations for this purpose were on a liberal scale, two special buildings being erected—Festival hall, facing an arm of the lagoon near the wooded island, and the music hall proper, forming a part of the architectural composition whose leading feature was the peristyle. Of these the cost was \$222,000; for a permanent orchestra \$175,000 was voted; out-door music costing almost as much, while running expenses and miscellaneous items swelled the total to \$551,800, to which must be added the receipts from 137 concerts at which an admission fee was demanded, 60 being given free of charge.

In order to carry out the objects of the bureau of music the coöperation was invited of all the more prominent choral



MARSHALL FIELD



AN ELECTRIC LAUNCH



societies throughout the United States. Invitations were forwarded to the New York Philharmonic society, the Boston and New York Symphony orchestras, and the principal male voice societies were requested to join in a three days' festival and to study the parts assigned to them. The most eminent of European composers, such men as Verdi, Gounod, Saint-Saens, Mascagni, Rubinstein, Dvorak, and Arthur S. Sullivan were asked to visit the Fair as guests, there to conduct renditions of their several works. To performers and musical organizations, including Joachim's string quartette and the choir of the Sistine chapel in Rome, a similar call was extended, and to all a liberal honorarium was tendered, not as a matter of business but for the expenses of travel.

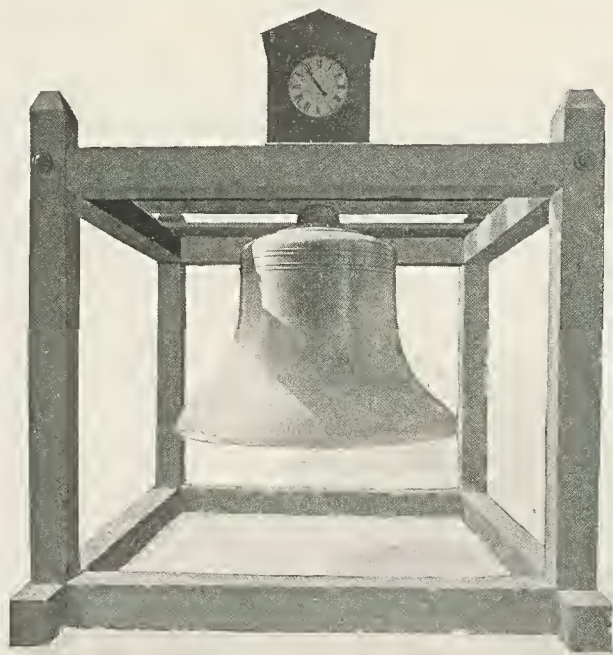
Thus it will be seen that the musical programme of the Fair, as with its Congress Auxiliary, was in keeping with the grandeur of the material display; but though well worthy of the occasion, its success was less complete than had been anticipated, for against it several causes militated. First, the high railroad fares, in which no concession was made, forbade the coöperation of many of the best trained choral societies. Then, of the more prominent European musicians few were able to attend, and even from these the invitation was withdrawn; for over the Fair in its earlier term a financial crisis impended. As late as August, so discouraging was the business prospect that the management unwillingly accepted the resignation of Theodore Thomas as musical director, and made arrangements to disband its orchestra. Later, when prospects brightened, nothing could be done; for Thomas, who had been grossly maligned by a portion of the press, refused to return, and his orchestra had ceased to exist, though high-class music was still rendered under the direction of Max Bendix.

Of the concerts given by the Exposition orchestra 53 were free and there were 32 at which an admission fee was charged. The latter were intended to place before men and women of cultured musical taste a complete illustration of the highest forms of music as it exists among the foremost nations of the world. But while these concerts were in progress, the attendance at the Fair was most discouraging, and before the project could be fairly tested, the bureau of music was compelled to abandon many of its most cherished schemes. At the free concerts the average attendance was not short of 3,500 persons, all listening in wrapt attention, though most of them had never before heard a concert orchestra. It was among this class of people, among those whose knowledge of instrumentation was limited to the brass band and to such as the theatre affords, that Thomas sought to create a taste for music of the better class, giving them not the highest but the best of high-class popular music. Of organ concerts there were 62; of choral concerts 36, in most of which the Exposition orchestra participated; two concerts each were given by the Boston and New York Symphony orchestras, and there were a few chamber concerts and pianoforte recitals.

While none of the high-class concerts were continued throughout the term, there were many performances of special merit, among them the Wagner festivals and the orchestral symphony concerts. In the choral concerts, under the joint control of William L. Tomlins and Theodore Thomas, many prominent societies participated, including the famous Apollo club of Chicago. There were also concerts at which were heard the fresh, young voices of 1,000 children, and others were given by German and Scandinavian singers, and by the Lineff Russian choir. Organ recitals were frequent, among the performers being Alexandre Guilmant, whose appearance was one of the events of the season, as also was that of Paderewski, Lillian Nordica, and Antonin Dvorak.

A feature in the musical department of the Fair was the afternoon concerts given in the Woman's building, the success of which was largely due to Mrs Clarke, as chairman of committee on music, and to Mrs Barbour, chairman of the Illinois advisory committee. They were intended mainly to introduce to the public amateurs whose talents and training entitled them to recognition, and the conditions, as prescribed by Mrs Clarke and endorsed by Theodore Thomas, were strictly enforced, only female amateurs of special ability being allowed to participate. No diploma from college or conservatory was either necessary or sufficient; nor was preference given to musical prodigies merely as such, all candidates being rated on merit and not alone for technical proficiency. Professional concerts were also given and of these there were 31, with 14 amateur concerts, all of which were the better enjoyed that they lasted little more than an hour and with a limited number of performers.

At the band-stands and elsewhere out-door concerts were given daily or rather several times a day. Sousa's band was here with more than 50 pieces and with some of the best instrumentalists from the famous marine band of Washington, of which he was for many years the conductor. The Iowa state band was also a favorite, and among other home organizations were Liesegang's Chicago and Brand's Cincinnati bands, both of national repute. During the visit of the infantia Eulalia the Saragossa band gave several concerts in the Manufactures building; there was a Mexican orchestra, composed of some of the leading musicians and composers in the city of Mexico; in the German village was a choice infantry band from Berlin, under the leadership of E. Ruscheweyh, royal musical director, with the cavalry band of the Garde du Corps, of which G. Herold was conductor. In the Austrian



THE COLUMBIAN LIBERTY BELL



village the Imperial band of Vienna, with C. M. Ziehrer at its head, gave daily concerts, and in the Midway plaisance there were acceptable performances, in addition to the discordant music rendered by Bedouin pipe-players, Dahomean gongs, Chinese fiddles, and other ear-piercing instrumentation.

The drama was also represented at the Fair in open air performances, the first one being on the 30th of August, the site selected "the sylvan dell," near the German castle, and the play—*As You Like it*. The stage was erected around the trees, their foliage serving as canopy, with masses of shrubbery for background. Rose Coghlan assumed the part of Rosalind, Otis Skinner of Orlando, and E. J. Henley impersonated the melancholy Jacques. The leading parts were presentably acted, though Miss Coghlan, while full of sprightliness and verve, was altogether too rotund of form and lacking in the delicacy inseparable from this the most delicate of Shakespeare's creations. Especially was this noticed when she appeared in the garb of a boy, with painfully abbreviated tunic and lavish display of plump and tightly hosiered limb. The subordinate characters were feebly interpreted and the supernumeraries awkward and deficient in drill. Nor was the effect improved by the environment of this extemporized theatre; for the voices of the players must compete with the roar of passing trains, the whistle of steamboats, the chime of bells in the German castle, and the tune of "Dixie" vigorously rendered by a Missouri band.

An interesting feature during the last month of the Fair was children's week, when, the price of their admission being reduced to 10 cents, they came to the grounds by hundreds of thousands. For the poor free entrance was provided, many firms and individuals subscribing for from 1,000 to 5,000 tickets, while there were none who wanted for lunch or car fare. The Midway plaisance was the centre of attraction, especially as free rides were given on the Ferris wheel, though the donkey boys did a thriving business and Hagenbeck's menagerie was liberally patronised. The Fisheries, Transportation, and Children's buildings were well attended, as also was the Agricultural building, where the little ones were not slow to learn that biscuits could be had for the asking. It was a merry and somewhat boisterous crowd that filled the grounds of Jackson park, coming early, stopping late, and for the time being taking complete possession of the Fair.



IRVING M. SCOTT

Of the celebrations held by state and foreign participants brief descriptions have been given in connection with their special exhibits; but there were other celebrations of which some mention is here in place, and first among them the 4th of July, when 330,000 visitors passed within the gates, the largest number admitted until, near the close of the Fair, Chicago day exceeded all previous records. It was in truth a cosmopolitan gathering that was then assembled, and never before had the national birthday been honored by so many nations and in so many tongues. Dahomeans were here, their dusky forms attired in red, white, and blue; here were swart visaged Arabs, Soudanese, Egyptians, Algerians, Samoans, Chinamen, Javanese, with men from every state and from all European countries. The buildings and grounds were handsomely decorated, the multi-

colored blending of myriads of flags, the roar of acclaim and salute, the bands and orchestral symphonies, the grewsome melodies of oriental musicians struggling with popular airs, all forming a pageant such as never before had been witnessed on the natal day of the republic.

Toward noon Vice-president Stevenson and his party arrived on the grounds, among those who came with him being the mayor of Chicago and Mrs Perry Stafford, the latter carrying the flag that Paul Jones bore into action, which later she hoisted to the top of the flag-staff nearest Machinery hall. At the stroke of twelve two large standards were unfolded east of the Administration building; on the right of the platform was unfurled the banner of peace, and then was raised an old and well-worn flag with only twelve stars on its field—the original stars and stripes. With the opening strains of "The Star Spangled Banner" thousands of voices joined in chorus, and far across the still lagoons was heard this pæan anthem, even to the triumphal arch where Columbus sat enthroned, as though at an ovation of the people for whom he opened the path to greatness. In the midst of the excitement Mrs Madge M. Wagner touched an electric button which set ringing in the city of Troy the Columbian liberty bell, fashioned in part out of the 250,000 pennies contributed by as many children. The addresses by the vice-president, the mayor, Hampton L. Carson, and J. S. Norton were in the usual vein of fourth of July orations, and long after the close of the ceremonies the audience held informal demonstrations.

Saturday, the 2d of September, was observed by the catholics as educational day, though few children were seen among the vast audience which gathered in Festival hall, the galleries and ground floor being occupied by the clergy, the sisters, and those who had come to hear the speeches and participate in the ceremonies. Archbishop Feehan presided, and on his right was Bishop Spalding, director of ceremonies, in whose charge were the exhibits described in connection with the department of Liberal Arts. The speakers, in addition to the president, were archbishops Hennessy of Dubuque and Ryan of Philadelphia, Judge Morgan J. O'Brien, who told what catholics have done for education in the United States, and Thomas J. Gargan, who spoke of "the patriotism and sequence of catholic education."

On Grand Army day, the 9th of September, about 8,000 veterans took part in the exercises appointed



for the occasion. The parade was marshalled by E. A. Blodgett, commander of the Illinois department, assisted by an efficient staff. Forming outside the Illinois pavilion, the divisions marched through the avenue of state buildings, the First regiment, headed by the Elgin band, acting as escort, followed by the Denver Zouave drum corps, the George H. Thomas post of Chicago, and other detachments from every section of the republic. Proceeding to the Administration building, the men were greeted by the notes of the new liberty bell rung by Alice Scott, daughter of Irving M. Scott of the California commission. Passing thence northward, ranks were broken in front of Festival hall, where a camp-fire meeting was held and brief addresses were delivered, letters of excuse and regret being read from ex-President Harrison, W. Q. Gresham, generals Schofield, Howard, Slocum, Miles, and others whose absence was regretted by their former comrades in arms.

During the last week of October it was estimated that 75,000 odd-fellows took part in the World's Fair celebration of their order, a parade held in Chicago on the 25th including delegations from every state in the

union and from every province in Canada. On the following day the military and civic divisions assembled in Jackson park, and with them came members of the sister order, the daughters of Rebekah. The exercises were held in Festival hall, where shields were placed around the balcony, one over the principal entrance bearing the symbol of the linked chain and the initial letters of the watchwords, "Friendship, Love, and Truth." E. S. Conway, grand master of the jurisdiction of Illinois, was introduced as chairman by W. S. Frost, marshal of the grand lodge of that state. After an overture by the Iowa band, prayer was offered by H. W. Bolton, chaplain-general of the patriarchs militant, and John C. Underwood delivered the opening address, Charles S. Thornton tendering fraternal greeting on behalf of Chicago members, Grand Sire C. T. Campbell of London, Ontario, responding for the sovereign lodge to the chairman's proffer of hospitality, and Past Grand Sire C. P. Sander of New York thanking the jurisdiction of Illinois in the name of the society at large. On this and the following day were held competitive drills and sword exercises in the



ODDFELLOWS AT THE FAIR

Live-stock pavilion, concluding with a dress parade in front of the Government building.

On the 25th of October, or marine day as it was termed, a parade of boats was formed in four divisions, their course being around the wooded island, through the north canal and grand basin, and thence returning to the starting point. They were of many types and represented many nations, forming a novel and interesting spectacle as they glided through the waterways. First came the naval squadron of gigs, dingies, cutters,



TURNERS' DRILL IN LIVE-STOCK PAVILION



launches, and whaleboats, from men of war, from the Viking ship, the caravels, and the New Bedford whaler moored off the grounds. The fisheries division followed, with dories, striker and folding boats, dug-outs, Lofoden island and other fishing boats, Eskimo kiaks, and Dahomean canoes. Next was the transportation squadron, in which were row-boats, canvas and other canoes, gondolas, coast-guard, motor, and life-boats, electric, steam, gas, and naphtha launches, a Norwegian pleasure boat, a Turkish caique, a bicycle boat, and a Ceylonese catamaran. In the last or miscellaneous division were boats of ancient pattern and Indian craft of strange device. In the afternoon there was hornpipe dancing by young girls in sailor garb, and at night a mimic battle in which fireworks took the place of weapons.

Two days later was held a reunion of city officials and prominent citizens gathered by thousands from every state to do honor to the Exposition and themselves to be honored. The exercises were held in the music hall and were followed by a concert at which were rendered the works of Chicago composers. Among other

celebrations which cannot here be described in detail was that of the knights of Pythias, who on the 9th of August assembled in full uniform, led by Grand Chancellor Barnes of Illinois. The 20th of that month, the birthday of Charles Carroll of Carrollton, one of those who signed the declaration of independence, was selected by the Patriotic order of the sons

and daughters of America. A day or two later the Foresters held festivity, and on the 25th, the colored races, with Frederick Douglass as president, met in Festival hall, other days being selected by the Turners' union, the butchers and grocers, and the United Typothetæ of America.

In the Massachusetts building, a few days before the close of the Fair, the chiefs of departments gave a reception to foreign and national commissioners, the Board of Lady Managers, the directors, and other officials. The floral decorations were a feature of the entertainment, the tables and mantels being crowned with roses, the brackets draped with smilax, and every niche and corner filled with palms and ferns. In the upper hall was stationed the Mexican band, and later appeared the Lineff Russian choir, followed by a vocal concert. Supper was served in the Dutch kitchen, and in the centre of the refreshment



LOVING CUP PRESENTED TO THOMAS W. PALMER

table, well stocked for the needs of a thousand guests, was a handsome pyramid of roses.

On the 11th of October the Fair officials invited the foreign commissioners to a banquet held in the music hall, for now the last instalment of debt had been paid, and fitting it was that men should give themselves over to feasting. The entertainment was of a cosmopolitan character and without undue formality, the guests passing between courses from table to table, renewing old friendships and forming new ones. The walls were decorated with the flags of all nations; the music of all nations was rendered by their several bands, while costumes were no less varied, the sombre evening dress of the Anglo-Saxon contrasting strangely with the gorgeous uniform of the oriental and the fantastic headgear of the Corean. The tables were arranged in artistic groupings, curved, crescent, and cruciform, and with a view to avoid all suggestion of favoritism. The sixteen great columns which encircle the hall were entwined with wreaths of oak leaves; the arch at the further end was festooned and garlanded in green, interspersed with roses of every hue, and overhead were electric lights in special designs. In the gallery the fashionable women of Chicago mingled with the wives of foreign commissioners, listening to the speeches, which were many; for it was not until an early morning hour that the last toasts were honored.

To Thomas W. Palmer, as president of the World's Columbian Commission, a farewell banquet was given by his associates, among the guests being the representatives of many states and nations, those who had



helped to make the Fair a success paying tribute to one whose name will ever be associated with what has been not inappropriately termed "the eighth wonder of the world." Introduced by George V. Massey as chairman, the president spoke, as is ever his custom, briefly and to the point. "Without some national body," he said, "the Chicago Fair would have remained a Chicago Fair. I accepted the presidency with considerable trepidation, and had I known what was involved, would probably not have done so; but once in office I felt like a man who had hold of a live wire, and am glad that I did not let go."



GEORGE V. MASSEY

M. H. De Young was the guest of honor at a banquet given to him as director-general of the Midwinter Exposition to be held in San Francisco, and also as second vice-president of the national commission. On the 11th of November a parting feast of which George R. Davis was the chosen recipient, closed a long series of World's Fair entertainments.

Many were the distinguished men and women who visited the Fair, some of royal, some of noble lineage, and others who owed nothing to the accident of birth. First of all was the infanta Maria Eulalia, who came here at the invitation of congress as the guest of the nation and the representative of Spanish royalty, accompanied by her husband the prince Antonio. Several of her visits to the Fair were made incognito; for when known, they never failed to attract a crowd, the 8th of June, a day set apart to do her honor, bringing to the gates 169,000 visitors, by far the largest attendance so far recorded. Escorted to the grounds by a troop of the Chicago hussars, she was received by officials with the utmost deference and met with every possible attention. But the infanta preferred rather to go her own way and see the White City for herself, as inclination prompted. After making a tour of the grounds, breakfasting at the Administration building, sipping tea in the Cingalese pavilion, and holding a reception in the assembly room, she dismissed her carriage and escort, and passing forth unnoticed from the Woman's building, joined in the throng of sight-seers, remaining for the illuminations and the fireworks, of which there was a brilliant display. On another occasion she inspected the ruins of the cliff-dwellings and the Columbian relics in the convent of La Rabida; witnessed an Indian war-dance, and enjoyed a trip on the intramural railroad; but her favorite resort was the Horticultural building, in which her country appears to excellent advantage. At her last visit she took luncheon at the Pickwick club-room of the White Horse inn, where the attendance of a pompous English butler, his massive calves encased in black silk stockings, did not enhance the enjoyment of the feast. Returning to New York by way of Niagara, a few days later she set sail homeward, bearing with her the good wishes of a people of whom, as she said, she would ever cherish the most pleasant remembrances.

Archduke Ferdinand, heir apparent to the throne of Austria was among the pilgrims of the Fair, though few at the time were aware of it; for he came merely as a visitor and avoided all publicity. So with Duke Alexander, cousin to the czar, whose name appeared on the hotel register as Lieutenant Romanoff. Among other royal visitors was the sultan of Johore, the exhibits from which country, especially in the Agricultural building, were somewhat of a surprise. From India came several of her native rulers, of whom Jajat Jit Singh, maharajah of Kapurthala, aroused the most interest. He was a man of imposing presence, nearly six feet in height, and except for his turban, dressed in faultless modern costume, speaking several European languages, and well informed on the questions of the day. His main object, he said, was to study the latest inventions, especially in electrical appliances, and these he inspected thoroughly, spending most of his time at the Fair. Another Indian potentate was the rawab of Rampur with his suite, the party visiting the Exposition while making a tour of the world by way of China, Japan, and San Francisco.

Of the visits of the lord-mayor of Dublin, the earl of Aberdeen, and other eminent personages, mention has been made elsewhere in this work. To the mayor a public reception was given by the city council of Chicago, and the earl was received by the director-general, in whose parlors assembled a number of officials and chiefs of departments, with several of the lady managers. Benjamin Harrison with his party, among them was Senator Morrill, was the guest of Thomas W. Palmer; but his visits to the Fair were of an informal character. To Secretary Carlisle and Governor West of Utah was given in the Kentucky building an orthodox Kentuckian feast. Cornelius Vanderbilt and his sons arrived in their private car, which served them also as a hotel. Among men of science was Thomas A. Edison, whose inventions have been displayed at every international and scientific exposition held within the last score of years. He came unheralded, avoiding all notoriety, and of his coming only a few of his intimate friends were informed. From France as guests of the society of American engineers, came forty of her most eminent men in that profession, and with them the sculptor Bartholdi, other men of science, art, and letters arriving by hundreds and thousands; for as Edison observed, "no one who made his living by his intellect could afford to stop away from it."

True there was a reverse side to the glories of the Fair, but on this in these closing lines I need not dwell. Among the visitors was a small but demonstrative contingent which seemed to have come to Chicago for no other purpose than to complain, men and women to whom the colossal grandeur



THE INFANTA EULALIA



of a display contributed by all the nations of earth was as nothing compared with the imperfect cooking of a meal. But of these narrow souls there were not many; for with rare exceptions all minor drawbacks were lost in a sense of gratitude and admiration, the young that they had witnessed a spectacle the like of which they had never looked upon before, and the old that they had lived to see it. If among the former not a few returned to farm or village life dissatisfied with its simplicity, this was not the fault of the Fair, nor to such a feeling should its object lessons have inclined. Here youth and manhood were not only educated, but conducted around the world, while to womanhood was for the first time revealed the full scope and dignity of her mission. "No man," said Chauncey M. Depew, "can visit the Exposition, go through it, stay in it, and stay with it, without becoming a broader and better man for the remainder of his life."



F. W. PECK, CHAIRMAN OF FINANCE COMMITTEE

To those who created and conducted the Fair, to its national commission, its board of directors, its special boards and committees, its artificers, and its chiefs of departments a parting tribute should be given. Though men of affairs and accustomed to large undertakings, the managers came to their work untried, inexperienced, new to the task, and only was the final result achieved by working together in perfect harmony, loyally and for a common cause. That their counsels were always wise, that their plans were always carried to perfect fruition, they do not pretend to claim; but during the formative period of the Exposition, and even after its completion, they confronted and overcame such obstacles as seldom before obstructed the path of human enterprise. First there was the indifference of foreign nations, of many of the states, and above all the indifference of congress, which gave but grudgingly of its ample store and encumbered its gifts with many a vexatious restriction. As to the financial difficulties they appeared at times insuperable; for, as we have seen, the expense of construction far exceeded the original estimate. But the directors grappled manfully with the problem, as did others who united together for a single purpose, rich and poor alike giving of their substance and their time, each sparing what he could from his abundant or scanty means. That meanwhile their own business interests were suffering was not for a moment thought of; they would stand by the Fair until its gates were closed, and then, as Harlow N. Higinbotham remarked when resigning his presidency, "it was time to make a little bread and butter."

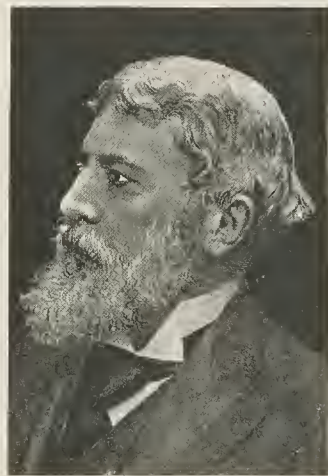
No wonder that in such a spirit the gravest of monetary problems were solved, that funds were poured forth with lavish hand to complete and decorate the buildings and grounds, to arouse the dormant interests of states and nations, and to secure for each department a choice and comprehensive collection of exhibits. Quickly sped the three long years of preparation that preceded the opening day, each crowded with events of surpassing interest, and each forgotten as soon as passed. Through financial and other difficulties, through a winter of extreme severity, through the stormy months of a backward spring, the directors remained at their post, until in the finished fabric of the Fair they presented to the world results which disarmed all criticism and silenced even the voice of envy. Then they invited the people of the world to come and see for themselves what had been accomplished by this one of the youngest among American cities of metropolitan rank. And the people came, returning home with eloquent stories of the wondrous spectacle, so that there were none who again would ask as heretofore, "where and what is Chicago?"



DIRECTOR C. H. SCHWAB

The Columbian Exposition has fulfilled its purpose; its mission is ended; its exhibits scattered to the four quarters of the earth, and its buildings vanished into air. While foreign nations played well their part, the credit belongs above all to the United States and especially to its western metropolis. That Chicago, which had ever been considered the embodiment of the material, should appear as the highest embodiment of the ideal; that a city noted mainly as the incarnation of the eager, restless, spirit of a commercial age, a city which, destroyed in a night, sprang almost as suddenly into yet more forceful life, surpassing all rivals, but, as was thought, molding itself only into forms that tended to the growth of riches, to the development of business prosperity; that such a community should blossom forth at once into the ripest fruits of culture, presenting to the world the priceless heirlooms of the past, the grandest results and ideals of the present; this is what made Chicago more of a wonder than the fairy-land of her creation, giving to her the crown of victory, as to one who has nobly repaid a nation's trust.

Elsewhere has been described from its inception the project of the Fair, the worthy ambition which inspired it, the skill with which it was planned, the liberal



W. FEARN, FOREIGN AFFAIRS



DIRECTOR DE WITT C. GREGIER





C. L. HUTCHINSON, CHAIRMAN OF FINE ARTS COMMITTEE

spirit in which it was carried to execution; how there were engaged for each department the highest available talent, the ablest of architects, landscape artists, and engineers, the foremost of sculptors and decorative painters. But greater than the spectacle itself were the lessons which it taught; for here in these temples of industry, science, and art, in these avenues lined with the pavilions of states and nations, one might see more of foreign lands, might learn more of other sections of his own land, than years of travel could teach him. Never before was gathered together so varied and instructive an ethnological collection, not only in the hall of Anthropology but in the Midway plaisance, where were presented types and illustrations from the farthest ends of the earth, forming of itself a world in miniature. Here were the representatives of many nationalities, living their natural lives, practising their domestic arts, indulging in their favorite pastimes, and thus affording to the observer an opportunity to study these barbarous, civilized, and semi-civilized communities, without the necessity for travel-

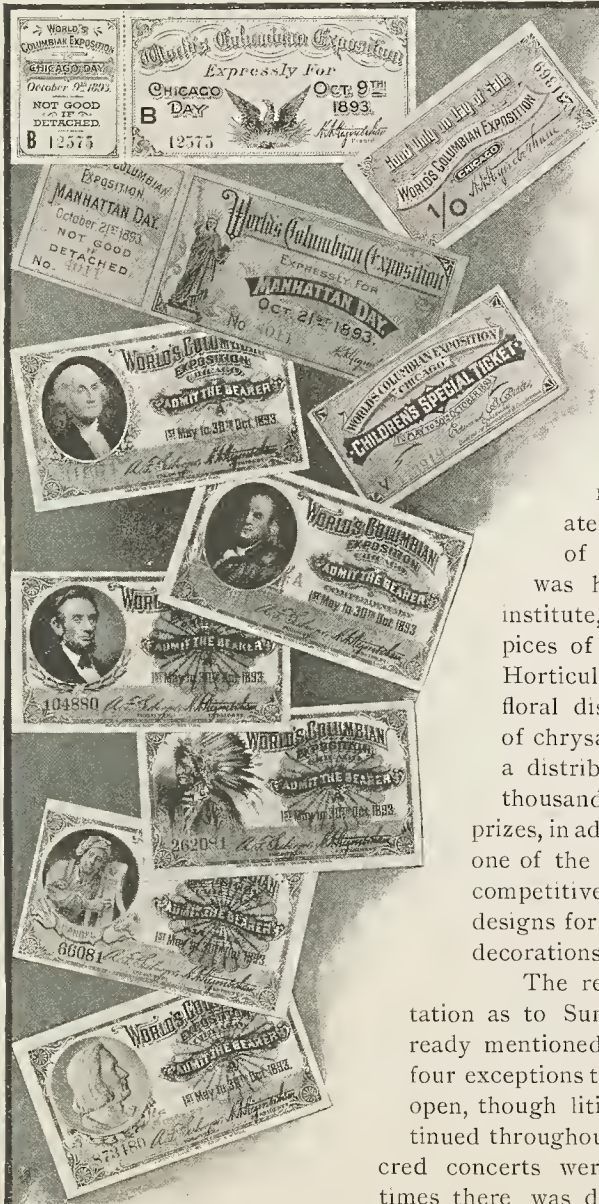
ling or for sojourning in their midst.

Nor should we forget the part that woman has played, the countless evidences of an enlightened and progressive womanhood, showing that of such women there are now a hundred where in former ages there was one. Of this none can doubt who examined the collections in the Woman's building, in the hall of Manufactures and Liberal Arts, where many of the articles were fashioned by female hands, while even in the palace of Fine Arts women were largely represented. If here and there were exhibits which spoke of "fingers weary and worn," of eyes which saw no sunlight, of cheeks pallid with confinement in dreary and crowded workshops, such emblems of bondage were rare as compared with numberless products in all degrees of beauty and utility, coming from woman as an exponent of the freedom and equality of the age. In this, as in other respects, the Fair has



H. O. EDMUNDS, SECRETARY OF THE EXPOSITION

been to the world a revelation, to Americans an inspiration. It has shown, as no written or spoken words could show, the power and progress of a nation where all are free to strive for the highest rewards that energy and talent can win. In this the heroic age of industrial development, in these closing years of the nineteenth century, it has presented to the world, as in a mirror, the highest achievements of which mankind is capable. Its future influence none can measure or foretell. This only we know, that it will live; will live not only as a memory, but as a stepping stone to greater and nobler efforts, to be compensated with yet richer and more abundant fruits.



COLUMBIAN EXPOSITION TICKETS

WORLD'S FAIR MISCELLANY.—Immediately after the close of the Fair there was held in the Art institute, under the auspices of the Chicago Horticultural society, a floral display, especially of chrysanthemums, with a distribution of several thousand dollars in cash prizes, in addition to medals, one of the features being a competitive exhibition of designs for table and other decorations

The result of the agitation as to Sunday closing, already mentioned, was that with four exceptions the Fair was kept open, though litigation was continued throughout its term. Sacred concerts were given, and at times there was divine service in one of the music halls, conducted by Jenkins Lloyd Jones and others. July 2d was observed as "patriotic Sun-

day," when there were special exercises in Festival hall, with a reunion of army and navy men.

At the head of the department of admissions was Horace Tucker, for many years freight agent of the Illinois Central railroad, Captain De Remer being appointed chief inspector. By the latter a force of 550 ticket sellers and takers was organized, drilled, and uniformed by the 1st of May, and so perfect was the system that less than 200 errors were found among all the millions of tickets issued. As to pilfering \$100 would more than cover the amount that was detected, 90 per cent even of the change carelessly left at the ticket booths being returned on application. There were in all 182 ticket windows, 97 ticket booths, 326 turnstiles, and 172 exit gates, thus avoiding the possibility of serious delay, no matter how large the crowd.

Long before the opening of the Fair, its managers were besieged with applications for season tickets, less for actual use than as souvenirs. These were printed in four different designs by the American Bank Note company of New York. On the face was inscribed in scroll work at the top "World's Columbian Exposition, Chicago;" beneath this the words "Admit the Bearer" and the dates between which the ticket was available. On the left was the portrait of Columbus, Washington, Lincoln, or of an Indian chief, and at the foot were the signatures of A. F. Seeberger and H. N. Higinbotham. About 60,000 passes were issued, most of them to exhibitors, concessionaires, and members of the press, the total number of admissions by pass, including return checks, exceeding 6,000,000.

Near the Service building was a police station, with an entrance from Stony Island avenue. Several hundred experienced detectives





JOHN BONFIELD

were stationed on the grounds under the direction of John Bonfield as chief; for the White City was a Mecca for thieves as well as for honest folk. The secret service force was composed of expert thief-takers from all parts of the United States and even from European countries. Those who were identified as thieves were shown to the officers and thereafter forbidden to enter the gates. They were also brought before the members of the city police, and thus a brand was placed on such of the fraternity as intended to make Chicago the sphere of their operations. A lost and found department was included in the secret service bureau, with an elaborate system of records and reports. During the first seven weeks of the Fair 550 articles were recovered of every conceivable description, from umbrellas to diamond rings and purses well stored with greenbacks.

In connection with the police service was the fire department, with Edward Murphy as chief, the efficiency of which I have

already had occasion to notice. There were six circuits to each system and the two were conducted on parallel lines, most of the alarm boxes being placed on one side of the principal buildings, and the police boxes on the other. There was also a supplementary system which connected the central stations with all the police and fire stations on the grounds. There were two telephone systems, one a branch of the Chicago City Telephone company, and the other under control of the Exposition authorities, its service limited to communication within the park.



EDWARD MURPHY

Adjoining the service building was the medical bureau and emergency hospital, of which John E. Owens was in charge, with resident and attending physicians, a staff of trained nurses, and



JOHN E. OWENS

all appliances for immediate relief, the hospital not being intended as a place for continuous treatment. Patients were of course retained until they were in a condition to be removed; but were so effectively treated that most of them were taken to their homes before nightfall. During the first weeks of the Fair few seats were provided, and on a single day nearly 200 cases occurred of prostration from fatigue and other causes. As the crowds increased and the hot weather came, the physicians found no lack of occupation; but doctors and nurses were always at hand, dividing the watches between them, day and

night. The following excellent advice to visitors from Doctor Hillmantel applies to all gatherings of sight-seers. "Come to the Fair early; avoid exposure to the sun; keep quiet during the heat of the day, and on hot days explore only a limited area. Don't loiter or saunter, but move rapidly from point to point; when examining an exhibit stand still and take it in with the eyes and

not with the feet; for nothing is more fatiguing than the constant shifting of the body's weight from one foot to another. Eat when you are hungry, without waiting for meal time, and eat all you can. Be cheerful; keep your temper, and don't find fault. Don't take children too far around the grounds, and place in roller chairs or leave at home the very aged and infirm."

For catering the largest concession was granted to the Wellington Hotel company, by which were opened numerous places of refreshment, supplied from a large building in the southwest corner of the grounds. In the store-rooms were kept many hundred carcasses of beeves and sheep, with fish and fowl to correspond. In the cooking ranges, 120 feet in length, 30 huge roasts of beef and 50 turkeys could be cooked at a time, and the daily baking of bread was 40,000 loaves, while of sandwiches an unknown quantity was prepared for more than 40 lunch counters.

It was estimated that 18,000,000 passengers were carried on the trains of the Illinois Central railroad between May 1st and October 30th, express trains, with cars specially constructed for the purpose, starting from the lake front in Chicago at intervals of three minutes, and making the trip in a quarter of an hour or less. The largest traffic was on Chicago day, when 541,312 passengers were carried on 1,095 trains, something unprecedented in railroad service. During these six months no casualties occurred through the fault of the company's officials and only four or five in all. The elevated railway and the lake steamers were also favorite modes of travel, and the cable roads carried large numbers. Then there were vehicles of all descriptions from tally-hos to tradesmen's wagons.

No light or pleasant task was that of the committee on awards, and especially of John B. Thacher, chairman of the executive branch. Many were the protests against what was termed the single judges system, though as a fact several judges might be appointed if necessary, and each written report recommending that an award be granted must be submitted for approval to the proper department committee, with right of appeal to a special court. Awards were granted for all classes of exhibits from locomotives to travelling trunks, of which latter it may here be remarked that those of American manufacture were most in favor and received the largest number of medals.



H. H. HOLCOMB, CHIEF OF TRANSPORTATION



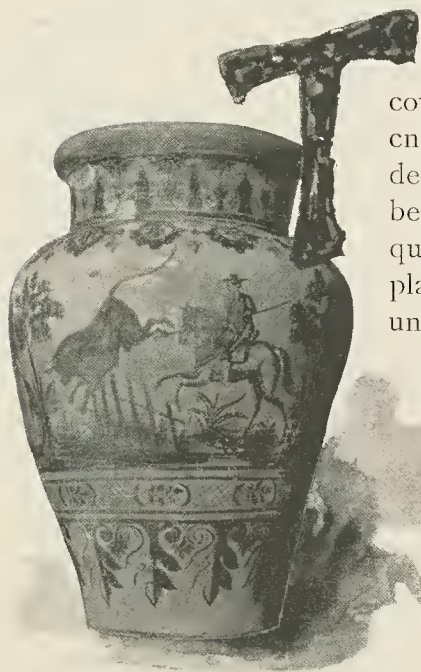
PRIZE EXHIBIT OF TRUNKS





## CHAPTER THE TWENTY-EIGHTH

### THE CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION



TO describe in these pages the California Midwinter Exposition was no part of my purpose when I took upon myself the task of writing *The Book of the Fair*; nor could it have been so; for at the time no such project was undertaken or even entertained. But here is an outcome of the Columbian Exposition without which a description of the latter could not be considered as complete; for not only were the best exhibits from the Pacific coast transferred with many additions to their winter quarters, but here also are not a few of the most attractive features in the Midway plaisance and in other portions of the great entertainment at Jackson park. Two unsuccessful efforts had before been made to place California more prominently before the nations; but here was an opportunity such as never before had occurred, and might not occur again for at least a score of years. While by no means a mere imitation of its predecessor, and with much that is novel and original, it may be said that as a purely original enterprise the Midwinter Fair could not have been opened for ten times its actual cost and probably could never have been opened at all.

Early in the season of the Chicago Fair a wish was expressed by many of the exhibitors that another international exposition could be held somewhere within the limits of the United States, but one on a smaller scale and more select in character. To make even a superficial examination of the collections housed in Jackson park was the task of several weeks, and to examine them critically and in detail the entire six months' term would not have sufficed. Under such conditions only the most striking exhibits found favor with the majority of sight-seers, while even the best appeared at a disadvantage amid all these acres of floor space, and of many the effect was marred by juxtaposition with others of inferior quality. Here was the main drawback to the Columbian display, its only serious drawback; so that men said as Edward Everett Hale remarked of the Vienna Exposition: "If this be a specimen of the world, then one wants a museum which shall be a specimen of the Exposition."

Among others to whom the project commended itself was Michael H. de Young, vice-president of the



Columbian commission, one of the California commissioners to Paris in 1889, and thus a man of experience in the affairs of international expositions. Why not hold such a fair in San Francisco, one that should open in midwinter and be known as the Midwinter Fair? Here would at least be a novel display, and one whose attractions would be increased by its environment, especially to those who came from afar to see it; for in winter the golden state is attired in robes of emerald, a covering of verdure taking the place of snow, and at no season of the year does the climate appear to such advantage. Another incentive was that although the Californian exhibits at Jackson park, in common with those of other sections of the coast, were a source of general admiration and surprise, to Californians themselves they were a disappointment; for, as was thought, they did not adequately represent the resources and achievements of the community. As compared with less favored regions California was little known; her changed conditions were little understood; and to make her known, to place her in the rank to which she was entitled among the sisterhood of states, was the main object of the Midwinter Exposition.

To a few of the more prominent Californians then sojourning in Chicago De Young explained his plans, with the benefits that would result therefrom, and on the 1st of June the announcement was made that an



THE COURT OF HONOR

international fair would be opened in San Francisco a few weeks after the close of the Columbian Exposition. At first it was received as a joke, or at least as a rash and ill-advised project, one for which the time was too short, for which no state, municipal, or government aid could be expected, and that must be achieved, if achievement were possible, entirely through the private subscriptions of a community overtaken by severe and protracted business depression. No wonder that with these drawbacks, and coming as it did immediately after the most imposing display of industries and arts that the world had ever witnessed, moneyed men regarded the scheme with disfavor.

But the projectors were thoroughly in earnest; nor was it from moneyed men but from the people that they expected to raise the necessary means; for this was to be a people's fair, an enterprise in which all might join, in which all might feel a worthy pride, as the first undertaking of its kind that had ever been attempted on the Pacific coast. At a second meeting, held in Chicago on the 11th of June, \$41,500 was subscribed as a nucleus for the Exposition fund, and a few days later 4,400 exhibitors at the Columbian Fair had promised as



many exhibits, only those of superior quality being accepted. If at first the wealthier citizens of San Francisco were somewhat lukewarm in their support, this feeling was presently overcome as meetings were held, subscriptions came pouring in, and it was seen that the public had taken hold of the matter with the enthusiasm characteristic of Californians. Before the close of August there was sufficient money on hand to insure the success of the project; congress gave to it official sanction, and meanwhile a permanent organization had been effected, with De Young as president and director-general, Irwin C. Stump as vice-president, P. N. Lilienthal as treasurer, and as secretary, Alexander Badlam, other members of the executive committee being Colonel A. Andrews and Robert B. Mitchell, all citizens of San Francisco. To these were later added Eugene J. Gregory of Sacramento, J. E. Slauson of Los Angeles, Felton G. Berry of Fresno, and Jacob H. Neff of Colfax. There was also a finance committee, of which W. H. L. Barnes was chairman, with Herman Shainwald as manager, and by both excellent work was accomplished, no effort being spared to secure such a fair as would be a credit to California, to the Pacific coast, and especially to the city by the Golden Gate.

The site selected was in Golden Gate park, which a score of years ago was little more than a wilderness of sand-dunes, and is now the pride of the home-loving San Franciscan, its spacious avenues lined with trees and its grass-planted surface covered in part with shrubbery, with acres of lawn, and flower-beds filled with semi-tropical plants. Extending from the shore of ocean to within somewhat less than a league from the business quarter of the city, and with a surface of more than 1,000 acres, it is reached by several lines of cable cars running at from three to five minute intervals. Near the centre is "Concert valley," at the time unreclaimed but intended later as a permanent location for the purpose which its name implies. This was the chosen spot, its area with additions as afterward needed amounting in all to more than 160 acres; for applications for space were far in excess of the original estimate. No great expense for grading was needed, nor any large outlay for landscape decoration, since in the park itself were all the elements of the picturesque. At one end of the site is Strawberry hill, forming the background of the vista, on its crest an observatory and beneath it an artificial lake. Here, under the shadow of the hill, within sight and sound of the Pacific, the dedication ceremonies were held on the 24th of August in the presence of 60,000 people, by each and all of whom it was hoped that the event would mark a new epoch in the history of California.

Not least among the wonders of the Columbian Exposition was the speed with which its structures were erected; but as to those of the Midwinter Fair it may be said that, like the city which contains them, they sprang up almost in a night. It was not until late in September that the contracts for the first buildings were awarded, and yet at the formal opening on the 27th of January, a space of about four months, all the principal and most of the minor pavilions were practically completed. While none of them rival the magnificent proportions of the Columbian temples, there are many whose skilful composition and beauty of design leave nothing to be desired. The larger edifices, five in number, are mainly of oriental type, built around the grand court, or court of honor, in Concert valley, and approached by a series of stairways and terraces. Giving further emphasis to the architectural scheme is the Bonet electric tower in the centre, an iron structure, 266 feet high and of symmetric outline. In this group of edifices utility has nowhere been sacrificed to mere display, nor is there undue striving after effect; but rather a just adaptation of parts, an interdependence one on another, and of all on the landscape setting. There is nothing gaudy about them, and there is nothing of incongruity. The coloring is subdued; the façades are substantial, staff-covered, and somewhat heavy in outline; the windows arched and deep-set, the roofs low, red-tiled, and surmounted with domes of blue or gilded pinnacles and kiosks, while shady loggias and arcades recall to mind the mission days of Franciscan padres. Whether considered



BONET'S ELECTRIC TOWER



apart or as a single architectural composition with harmonious blending of device, the buildings are a credit to their artificers, and the more so that their plan is original, so far at least as originality consists in the adaptation of ancient methods to modern conditions.

In the decoration of the grounds, and especially of the central court, it was intended to give to them in part a semi-tropical appearance, and for this purpose everything was at command; for the park commissioners placed at the disposal of the landscape gardeners thousands of trees and plants, while generous contributions were received from every portion of the state. Palms are everywhere, rising from terraces and lawns, from towers and roof gardens, from the fronts of buildings and the borders of avenues. Almost side by side with the floral wealth of California and of eastern climes are the flowers and shrubbery of southern Europe, of India, Australia, New Zealand, the Sandwich islands, and Japan, the specimens changed with the changing seasons and at all seasons loading the air with perfume and presenting a brilliant array of living color. At the head of the court is a fountain, with figures symbolic of California, and from an electric fountain at the opposite end countless jets of water rise to a height of 100 feet in wondrous shapes and in every hue of the rainbow. Elsewhere are the colossal statues of Columbus and Isabella, familiar to all pilgrims of the Columbian Fair. Surrounding the plaza is a spacious roadway, its centre macadamized and its sides forming polished walks of bitumen, within which are open spaces where thousands may stroll or linger without overcrowding.

Passing into the court from the principal entrance, the visitor finds himself in front of the Manufactures building, and here, if it be his first visit, he will tarry for a moment to view in their entirety the leading features of the Fair. Through the mist and spray of the fountain at the further end is seen the Administration building; on the right are the palace of Fine Arts and the hall of Horticulture and Agriculture; on the left the temple of Mechanical Arts, these with a few minor structures forming the architectural environment. From the roofs of the various buildings and from flagstuffs around the court are displayed the banners of all nations, while walls of ivory white relieved with more brilliant hues, gilded spires, and sombre tinted domes and cupolas, all contrasting with the rich green foliage, afford a striking combination of colors. Eastward is the harbor of San Francisco, flanked by a range of purple hills, with Mount Tamalpais keeping guard over the Golden Gate, beyond which are the blue waters of the Pacific.



LOOKING NORTH FROM THE ELECTRIC TOWER



As in the Columbian Exposition, the largest structure is the hall of Manufactures and Liberal Arts, planned by A. Page Brown after the Moorish style of architecture, the building with its annex and galleries having a floor space of 177,000 square feet. At each of the corners is a pavilion surmounted by a cupola 50 feet high, those that front on the central court being connected by a deeply recessed arcade, in the centre of which is the principal entrance, above it a lofty dome painted in turquoise blue and capped with a lantern finished in gold. Here is the point of architectural emphasis, the design being further relieved from monotony



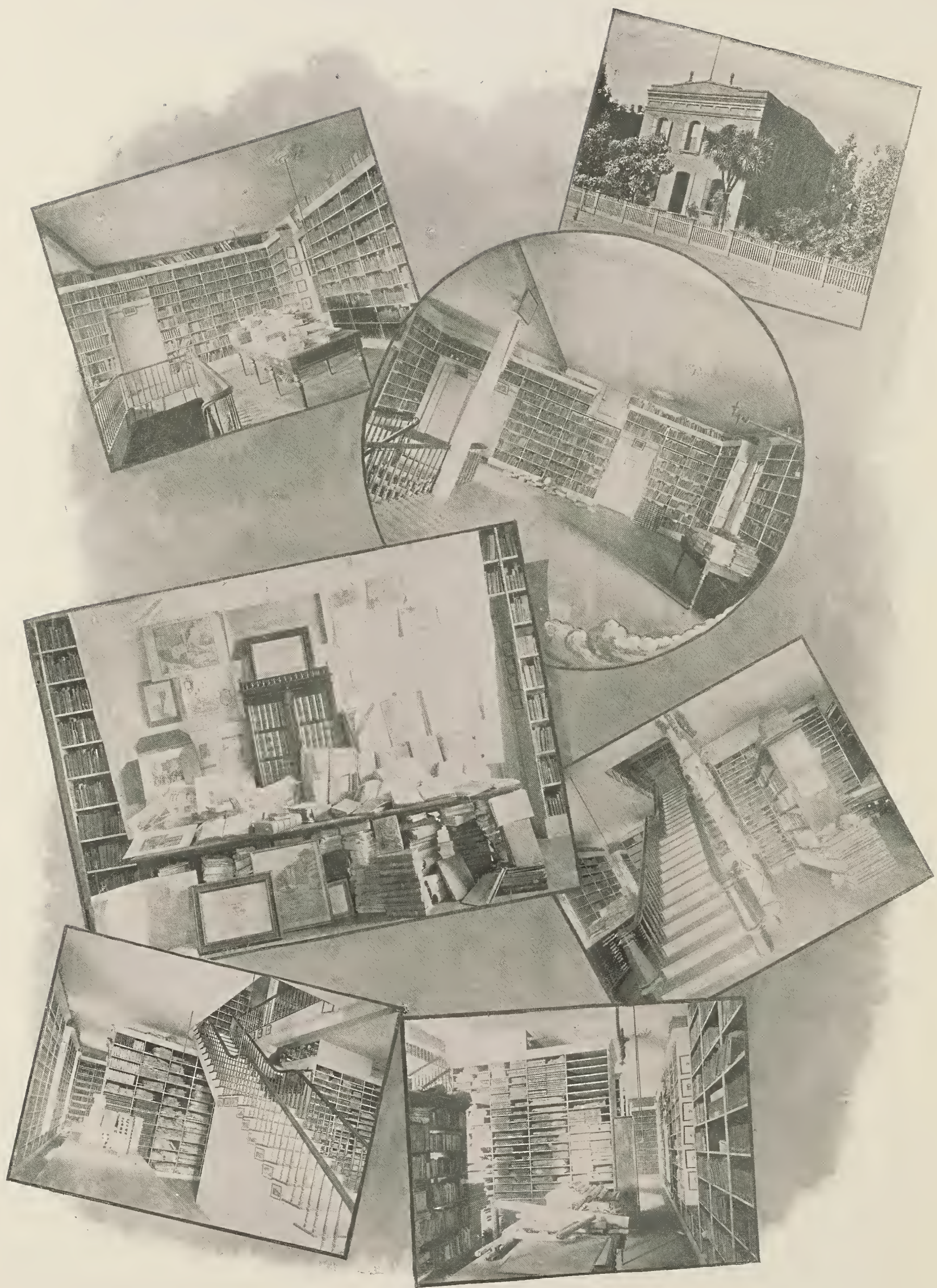
MANUFACTURES AND LIBERAL ARTS BUILDING

by figures symbolical of the arts and sciences, by gilded minarets, and by the flags and coats of arms of all the states and nations represented within, these extending the entire length of the cornices. The roof is of glass and dark red Spanish tiles, an upper gallery opening into a roof garden planted with fuchsias, palms, chrysanthemums, and the out-door plants which thrive in the mild California winter. In the interior, spacious aisles intersected by a central nave divide the groups of exhibits, among which is much that was best worth preserving in the temples of Jackson park.

The exhibits, of which Frank McCoppin is in charge, are arranged in three divisions—Manufactures, Liberal Arts, and Ethnology and Archæology, the last including such as relate to the progress of labor and invention. In the department of Manufactures are nearly all the classes contained at the Columbian Exposition, with others which there were displayed in separate buildings. Under the heading of Liberal Arts are education, literature, engineering, public works, music, and the drama, with government and law, commerce and banking, social, religious, industrial, and coöperative organizations. In the third section are presented models and views of ancient monuments, cities, and habitations; the furniture, clothing, implements, and weapons of aboriginal races; inventions, and statues and portraits of inventors; objects which illustrate progress in the conditions of life and labor, with many additional classes and countless subdivisions grouped on floor and gallery; for within these walls are represented thirty-eight nationalities, including nearly all the great nations of Europe, Asia, and America, with many of their dependencies.

Education is a strong feature in the department of Liberal Arts, the exhibits of the university of California occupying the entire northern gallery, and including the display of the Lick observatory at Mount Hamilton. Colleges and schools both private and denominational are freely represented, while from the East, Harvard, Yale, and the Johns Hopkins university contribute much that is of interest. Libraries have also their place,





THE BANCROFT LIBRARY



and in this connection may be mentioned the one from which were collated the materials for my historical and biographical works exhibited at the Fair, together with most of the historical matter inserted in the story of the Columbian Exposition, so far at least as it relates to the Pacific coast.

The Bancroft library is of its kind probably the most unique collection extant. It consists of some 60,000 books, maps, and manuscripts relating in whole or in part to the affairs of western North America, social, industrial, and political. Among them are found in richest abundance details of the discovery of the several parts of this vast domain, equivalent in area to one twelfth of the earth's surface, and the settlement and early occupation of the same. The exuberant and varied resources of this region, which embraces all the latitudes and climates of the northern hemisphere, can here be traced as in an open book; agricultural and mineral lands, their possibilities and yield; what commerce and manufactures have done; favorable and adverse influences of combined capital and combined labor; influence of the several religions and also of secret and other societies; the organization and evolution of governments and political science; in short, there is in this library ample material for the study of man, aboriginal and civilized, in all the requirements and conditions of life.

Nearly half a century of time and over half a million of dollars were consumed in making this collection. First, all the nooks and corners of North and Central and South America and the West India islands were searched for whatever had been written or printed therein, and whatever related to them which had been elsewhere published. Then Europe was several times visited in like manner; and in numberless instances where the desired books and manuscripts could not be purchased, copies were made. Work of this kind was done in all the great libraries of England, France, and Germany, of Italy and Spain. Everything in St Petersburg relating to Alaska was translated and copied, the archives of Alaska, which were sent from Sitka to the office of the secretary of state in Washington, being transcribed as needed in full or in part by able translators and collators. In the libraries of the British museum, the London Geographical society, and others in England was found much rich material on the history of the Northwest coast during the fur-hunting epoch and the subsequent settlement of British Columbia and Oregon by English-speaking people. The archives of Spain and Mexico supplied masses of historic data relating to the conquest and occupation of Spanish America, while chronicles of the doings of Anglo-Americans on the western slope were secured in the older settled sections of the eastern side.

When all that could be purchased on the subject—that is to say the history of western North America—was thus brought together from every quarter, and all desirable material that could not be purchased had been copied at a labor and expense never before approximated in the forming of great libraries, there still remained many historical gaps which could not be filled from any existing source. Then was devised a plan for gathering still further historical data relating to the early affairs of the several commonwealths, such as never before has been applied to any extensive effort of the kind. Corps of literary laborers, under competent leadership, were sent out in various directions to obtain and write from the mouths of living witnesses their own experiences. All the more prominent pioneers, and those who had taken an important part in making history were thus visited, and what they had seen and done was placed in imperishable form.

Hundreds of original manuscripts, of priceless value and of the utmost importance, were thus brought into existence and made a part of the Bancroft library. Among them were the narratives of the Hudson's Bay company's chief factors and chief traders; of Alaskan officials under Russian régime; of the trappers and traders of the northwestern interior, the adventurous missionaries and overland emigrants to Oregon and California during the forties, before gold in the Sierra foothills was thought of; the padres and mission-builders who came from Mexico and Lower California, leaving a line of Franciscan missionary stations from San Diego to San



ADMINISTRATION BUILDING





THE PALACE OF FINE ARTS



AMONG THE STATUARY GROUPS



Francisco bay; the old Spanish families long resident in San Diego, Los Angeles, and Santa Barbara; Marshall, Sutter, and the great gold discovery which revolutionized the financial world; the miners, the great agriculturists, and the railroad builders; the merchants, bankers, and manufacturers, with scores of others who contributed of their experiences to the general storehouse of knowledge in the form of manuscript histories or of shorter dictations.

Years of time and scores of secretaries were occupied in this work, during the progress of which Alaska was twice visited, and half a dozen journeys made to Mexico, with repeated tours of the entire territory to be covered. From the mission and family archives of southern California many thousands of important original papers and documents were secured, arranged, and bound in bulky quartos. Wagon loads of costly books and manuscripts were acquired at public and private sales of libraries, such as the Andrade collection destined for Maximilian's Imperial library of Mexico, but which at his death was shipped to Europe. Then there were the Pinart collection, the Ramirez collection, the Squier library, and fifty others. Of the 300 volumes of San



A GALLERY OF OIL PAINTINGS

Francisco mission archives, consisting of papers relating to Mexican land grants, gathered from all the pueblos and missions of California into the United States surveyor-general's office, there to be used in the adjudication of claims, an abstract was made, occupying a dozen Spanish copyists. The archiepiscopal archives were transcribed in like manner, this long, tedious, and expensive method being the only way in which the historical data contained in these invaluable collections could be brought into and made part of the Bancroft library.

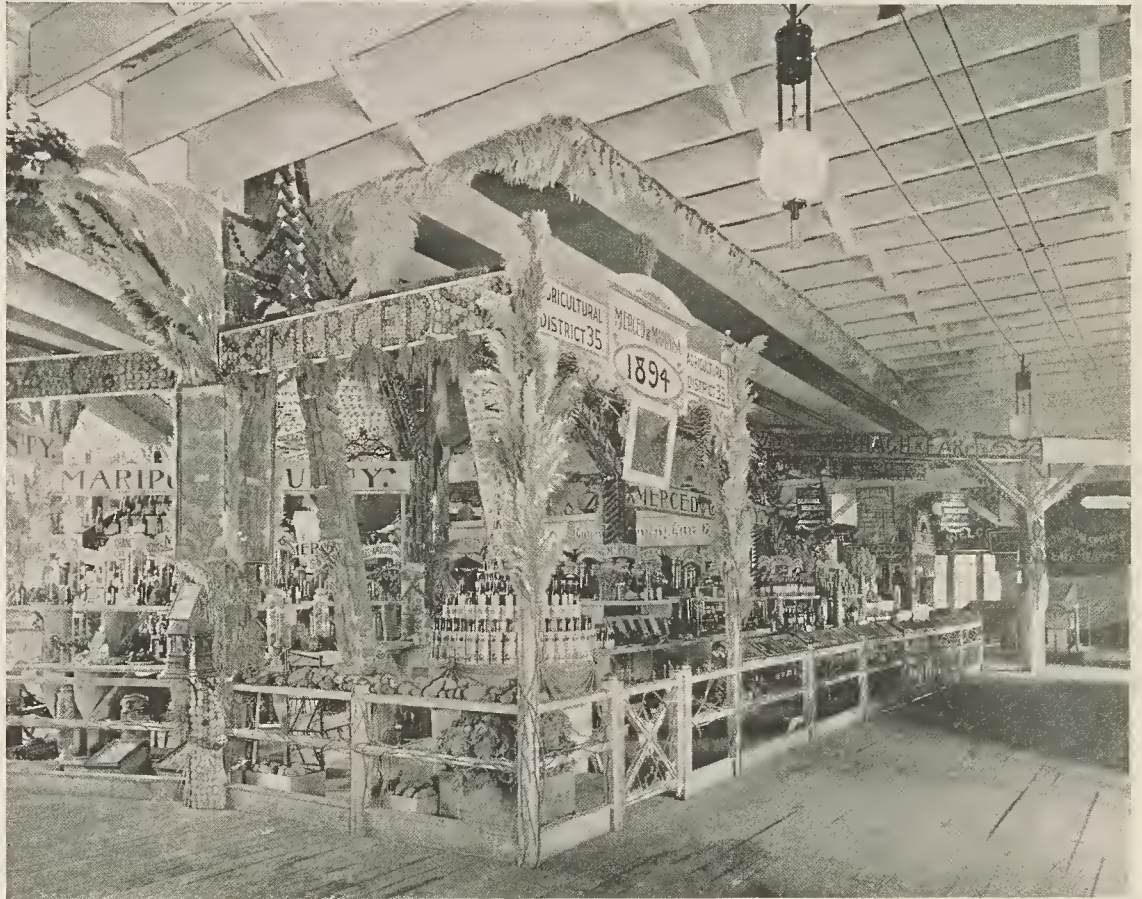
A hundred like incidents illustrating the ways and means of this ingathering might be presented; but with the facts here given the reader is able to comprehend what otherwise might seem to him an exaggeration; namely, that this library is the largest collection of books and manuscripts in the world bearing on a single topic, if we may consider the history of a given area as a topic; that it is the largest collection of American history in the world; that no state or nation now in existence, or which ever had existence, has or ever can have as full and complete data concerning its early history as this collection gives to western North America; that with easily obtainable eastern data added, and the collection kept up in the future as it has been in the past, it is not possible for any individual state or nation, no matter at what expenditure of time and money, to create another library of American history which shall equal or even approach it, for the obvious



reason that, were the men and means at hand, the time has passed when it is possible to accomplish the pioneer work which gives to this one its exceptional value.

By the artificer of the Manufactures building was also designed the hall of Administration, which, as at the Columbian Exposition, is considered one of the architectural gems of the Fair. It is of moderate size and of graceful proportions, its light and symmetric outlines accentuated by a spacious dome surmounting a central rotunda, and with pavilions at each of the corners, broad stairways and terraces giving further emphasis to this chaste and dignified composition. In style it is oriental, the body of the structure resembling somewhat an Indian pagoda, while in the main entrance, deeply vaulted, and in the mural decorations are traces of Moorish treatment. The interior of the dome is handsomely decorated, and on the outer surface are figures in relief, the light which streams from the tall windows beneath imparting a cathedral-like effect. Within are no exhibits, the various chambers being occupied by the managers, the foreign department, the bureau of information, and as headquarters for the press.

The palace of Fine Arts, erected by C. C. McDougall, with John A. Stanton in charge of its contents, is a modest structure of Egyptian type, constructed of brick and stone and intended as a permanent edifice. The exterior is adorned with palm and lotus leaves, with Egyptian and Assyrian deities carved in low relief, and the friezes are richly ornamented, the decorative scheme being fully in keeping with the architectural design. Set back some forty feet from the roadway and slightly raised above its level, the effect is further increased by a spacious vestibule guarded by sphinxes, and with floor of mosaic laid in Egyptian figures. Flanking



A SECTION OF THE HORTICULTURAL AND AGRICULTURAL BUILDING

the portico are massive columns supporting a gallery, whence pillars extend to the entablature, above which is a triangular crown. The interior is in keeping with the external aspect, the friezes, wainscotings, and staircases grotesque with conventional emblems, with heads of beast and bird. While to the building as a building no exception can be taken, an exhibition of modern art would appear somewhat out of place in this Egyptian temple, with its pyramidal roof and walls as yellow as the sands of Nile.

In the central hall is most of the statuary, the chambers adjoining being mainly devoted to water colors, and the oil paintings contained in the five compartments of the annex. All branches of art are included in the display and among the works are many from artists of repute in all the principal nations represented at the Columbian Exposition, some of them still alive and some who live only in their canvases. Corot and Daubigny are here, with Jules Dupré, Troyon, Henner, and Claude Monet. Of the Russian school there are Makovsky and others, and from Poland comes almost intact the collection of the society of Polish artists. England, and Canada, Italy, Spain, and Germany also find expression in these galleries. Of American painters there are several who rank among the great masters of their craft, while of the California display it need only be said that it is the best exhibition of local art ever gathered in a single collection.

Horticulture and agriculture are prominent features at the Midwinter Fair, and in these departments are also included dairying, forestry, fisheries, fish products, and pisciculture, with other branches for which no separate structures were provided. For the housing of the various collections a single roomy edifice, designed by Samuel Newsom, with Emory E. Smith as chief of department, was erected in the style of architecture characteristic of the pastoral era, with low, massive walls of dull yellow tint, deeply arched entrances, and shady porticos inviting to repose. A glass covered dome 100 feet in diameter surmounts the central rotunda, and around it are smaller domes, with towers above the principal entrance and over the eastern end. The decorations of the building are more suggestive of its purposes than the building itself; for though an excellent combination of mission architecture, it is filled with products such as were never raised on California soil until long after the missionary era.





MECHANICAL ARTS BUILDING

In the centre of the rotunda is a striking display of fruits from Fresno county, arranged in architectural forms and surrounded by agricultural groups from other counties. In a court adjoining is a classified array of vegetables, with a Ferris wheel constructed of oranges, and in adjacent sections are exhibits of tobacco, of California, Spanish, and Portuguese wines, and of malt and spirituous liquors. Here also are beef extracts and other food products, while from the San Francisco produce exchange comes a choice display of grain. In the southwest wing is a large assortment of dressed meats and agricultural implements, beyond which is a model fish hatchery from Mendocino county. The main floor is covered with avenues of booths and pavilions, interspersed with trees and flowering plants, each exhibitor striving to surpass all others in beauty of design and decoration. On the floors above is an endless display of fruits and flowers and forest growth, including the collections of the state boards of horticulture and sericulture. Here is the most attractive portion of the building, and perhaps of the Fair; for in these galleries the interblending of foliage with floral effects, of stately palms, of ferns and vines and broad-leaved plants, gives to them the aspect, perfume, and color of a spacious and richly stocked conservatory.

The hall of Mechanical Arts, with Edmund R. Swain as its artificer, is fashioned so far as conditions would permit in the style of an Indian temple, its external aspect in contrast with the whirl of machinery, the models of railroads and steamboats, and the electric appliances contained within; nor is the effect improved by the boiler-house in rear, with the smokestacks of its furnaces in close proximity to lofty pinnacles, prayer-towers, and gilded kiosks. Nevertheless it is a pleasing composition, well conceived and skilfully worked out to completion. Its most striking feature is the richly colored entrance-way, in the form of a pavilion with pyramidal roof, and flanked with stately minarets. At the corners are large octagonal towers, the spaces between them and the main portal being pierced with arched openings and the whole exterior aglow with tasteful ornamentation.

Subject to the direction of A. M. Hunt, as chief of department, the groups were classified and arranged under the divisions of machinery; mines, mining, and metallurgy; transportation, railways, vessels, and vehicles; electricity and electrical appliances. In the centre of the main floor, surrounded by a circle of pumps, are two large tanks, into one of which are discharged the waters of a miniature cataract, illumined at night by electric lights. At the southern end are the engines and dynamos which furnish light and power to the buildings; in the western and northeast sections is the lighter machinery, and to the right of the main entrance are the electrical exhibits, including that of the General Electric company, near which is the display of Germany and



France, and across the aisle that of Great Britain. The mining exhibits of California, arranged by counties, occupy a large portion of the main floor, and here is a most elaborate display of the mineral wealth of the state, the list including 35 varieties, of some of which there are countless specimens. In the centre is a large gilded globe resting on a pedestal upheld by granite columns and surmounted by a grizzly bear. In this sphere is illustrated California's total yield of gold, and if made of that metal it would represent a value of \$1,300,000,000.

On a commanding location near the Horticultural building is the home of Southern California, approached from the central court through an avenue lined with orange and palm trees. Erected by the Southern California Midwinter Fair association for the use of several counties, its contents are worthy of what has been termed the Mediterranean region of the Pacific coast, where are raised nearly all the products of Italy, Greece, and Spain. In the centre of the main floor are the exhibits of Los Angeles county, a feature in which is an oriental arch built of oranges and surmounted by an elephant, life-size and fashioned of walnuts. In rear of this is a walnut tower that did duty at the Columbian Exposition, a ton of nuts being used in its construction. On the left is a mammoth ear of corn covered with 45 bushels of grain in the cob; in the foreground is a pyramid of oranges from Pasadena, and behind it a tower of olive oil from Pomona, with tables between these structural groups on which are arranged the citrus fruits of other sections. Dried fruits are also grouped in artistic designs; from prominent vintners and viticulturists come 1,000 bottles of wine, and there is a model farm with orange grove and field of alfalfa, illustrating old fashioned and modern methods of irrigation.

Ventura county has a pagoda of beans in 83 varieties, with a choice array of fruits, almonds, and honey. The exhibits of San Bernardino and Riverside are in keeping with their reputation as among the great citrus belts of the state, the former having also wheat and wine with beet sugar from the Chico factory and mineral specimens from scores of mines, while Riverside, in addition to her Ferris wheel and pyramid of oranges, has peaches, prunes, and apricots, appearing to the best advantage during the term of the Southern citrus fair, opened in this building on the 20th of February. San Diego has her Silver Gate warehouse composed of many varieties of dried fruits and grains, with cereals in sheaf and windows of honey, jellies, and wines. The archway is handsomely decorated in seeds and grains; there are columns of olive oil and lemons, and near by is an abundance of citrus fruits, the interior walls being hung with pampas plumes, photographs, and paintings in oil. There is also a display of mounted animals and birds, and of food fish more than 100 descriptions. In



THE HOME OF SOUTHERN CALIFORNIA



the gallery of the main building are a woman's department and an art exhibit, with parlors, offices, an assembly hall, and committee and reading rooms.

Northern and Central California erected for the housing of their collective exhibits a commodious structure near the Administration building, of no special order of architecture and intended for utility rather than display. The interior is richly decorated with floral embellishments, its contents consisting largely of fruits, grains, and minerals, a feature in which is the exhibit of the Northern citrus fair in competition with that of Southern California. Oranges by tens of thousands are arranged in attractive forms, with other fruits, green, dried, canned, and bottled, and with choice assortments of vegetables. Cereals are also grouped in many devices; in a figure of Ceres, in the form of a woman, and in the shape of a gigantic ear composed of many thousands of ears. And so with wine, of which there is a mammoth bottle fashioned of several hundred bottles, while one of the counties has a fountain flowing with wine. Of manufactures there are excellent samples, and in a word all the leading industries and resources of California, north of the Golden Gate, are here represented; but as these exhibits are culled from eleven counties, they cannot be described in detail.



LOS ANGELES COUNTY IN THE SOUTHERN CALIFORNIA BUILDING

Several of the counties erected pavilions of their own, first among which may be mentioned that of Alameda, a handsome structure of oriental design and appearing to excellent advantage on its prominent site to the south of the Administration building. In front of the main entrance is a garden of semi-tropical plants; from the gallery is access to a roof garden, and the exhibiting space in the central court is well stocked with the productions of one of the most favored sections of California. Santa Clara displays her wealth of fruits and other products in a neat, rectangular edifice, its towers draped with flags and its cream-white color in

contrast with the surrounding foliage. San Mateo's building is of the mission order, and its contents in keeping with the reputation of that county as a horticultural district. San Joaquin has a tasteful pavilion of cruciform shape, its central dome encircled with a balcony and capped with a graceful cupola. Worthy of note are the floral decorations of its interior, and especially of the main aisle, which is one mass of flowers and plants. Manufactures are the principal feature in the exhibits, though the products of farm, orchard, and vineyard are well represented. Monterey, whose history antedates the landing of the pilgrim fathers, finds expression in one of the quaint farm buildings of a century ago, where, in addition to the fruits of the soil, are relics of mission days. In Santa Barbara's pyramidal structure olives and olive oil are among the principal groups, and in the centre is reproduced the obelisk, framed of oranges, which attracted so much attention at the Columbian Fair. Humboldt erected



ANOTHER SECTION OF THE BUILDING



an unpretentious edifice constructed entirely of native woods and stocked with lumber, grain, and fruits. Tulare has, in place of a separate building, a model irrigated farm with growing crops, forming a unique and novel feature among the county exhibits.

The states adjoining California on the north and east have also their separate buildings at the Fair, others being represented chiefly in the main departments. Oregon has a handsome structure in the most populous part of the grounds, well stored with exhibits which, except for semi-tropical fruits, include nearly all the classes displayed by California. Prominence is given to manufactures, in which Oregon rivals her southern sister, though here is sufficient proof, if proof were needed, of her wondrous fertility of soil. Nevada has an edifice of the mission order, the contents of which at once dispel the popular illusion that silver and sagebrush are the principal products of the state. For the first time, outside her own boundaries, Nevada has given adequate expression to her resources, showing that she is rich in the yield of her farms as well as in that of her mines. There are deciduous fruits of many varieties and of excellent quality, while from the floral decorations it will be seen that California is not the only clime "where the Junes and Decembers meet."

Foreign residents of California have shown their interest in the Fair by erecting structures characteristic of their native land. As headquarters for British visitors was built, near the home of San Joaquin county,



THE NORTHERN AND CENTRAL CALIFORNIA BUILDING

"Anne Hathaway's cottage," with thatched roof, projecting gables, and the tiniest of windows, all as in the original at Stratford-on-Avon. It is a quaint and restful piece of architecture, and not inappropriate to the part which it plays at an international exposition; for Shakespeare belongs not to England alone but to all the world. Nestling among the trees and in neighborly proximity is the Canadian domicile, resembling an old-fashioned country house, comfortably furnished and tastefully decorated, its walls hung with portraits of statesmen and with paintings, etchings, and engravings of picturesque and historic scenes. To Servia, Roumania, and Montenegro belongs the largest and most ornate of the national pavilions, with features adopted from the public buildings of all the three, and with strong traces of Russian treatment. The Italian edifice is of classic architecture, a simple structure but handsome in its simplicity, and mainly used for purposes of recreation, for music, dancing, and other pastimes in which Italians delight.





ALAMEDA COUNTY'S PAVILION

held during inclement weather in the Manufactures or Horticultural buildings. Here also it was at first intended to hold the sessions of the various congresses assembled in the city of San Francisco, the subjects considered including politics, economics, labor, finance, religion, temperance, education, literature, art, and music.

There is no Midway plaisance at the Fair; but scattered throughout the grounds are many things which remind us of this inviting feature in the Columbian Exposition, while of both expositions it may be said that to their supplementary attractions, their Midway spectacles, their music, fireworks, illuminations, and special days of festivity and celebration, was due at least two thirds of the total attendance. At the former there are outside exhibits which found no place at Jackson park, and among the most interesting is the mining camp of '49. It is a typical camp of the olden days, with its row of shanties on either side of the street, its stores, stage office, and hotel, its dance hall, saloon, and gambling resort, with all the adjuncts of pioneer civilization, but with neither church nor school-house. In these days there were no children in California, and as for divine service, it was conducted at times in the saloon, with results much more satisfactory, so far as the collection was concerned, than at the fashionable sanctuary of modern times. Other distinctive features are the Oregon hydraulic mining exhibit and the Colorado gold mine, the latter reproducing in miniature the workings of the Saratoga mine in Gilpin county.

The Chinatown of the Midwinter Fair includes a temple or Joss house, a theatre with its endless performances, a tea house where the beverage is served

In this connection may be mentioned Festival hall, at the western extremity of the grounds, intended for amusements and public gatherings, and with recreation grounds adjacent. It is a rectangular building, with spacious arches and stairways, flat-roofed and surmounted by a glass-covered superstructure. On the main floor is an assembly hall which, with its surrounding galleries, affords seating capacity for 6,000 persons, the stage being 60 feet wide and flanked with tiers of boxes. Elsewhere are the offices of the management, with accommodation for the concessionaires and for the Midwinter Fair guards. Here concerts and other entertainments are given, and by Sousa's, the Iowa, and Exposition bands are open air concerts, the latter



WINE PRESS STATUE





IN THE SAN MATEO COUNTY BUILDING

with sweetmeats on square ebony tables, a court redolent with the oppressive odors of Chinese plants, and a number of booths where are gilded carvings, silk-embroidered robes, furniture inlaid with mother-of-pearl, and other manufactures of wondrous design and workmanship. On the opposite side of the central court, enclosed with a bamboo fence, is the Japanese village, with its theatre, acrobats, and dancing girls, its restaurant and tea house, its lake and waterfall and landscape garden. The street in Cairo is here, complete in every detail, though differing in many respects from the one in Jackson park and from the Rue du Caire at Paris in 1889. Within the principal entrance is a bazaar with more than three score booths aglow with jewelled weapons, filagree work, and fabrics warm of hue. Near by are a Turkish café with luxurious appointments, and a restaurant where are served all manner of dishes on tables placed beneath the trees. There are mosques with fantastic domes and stately spires and minarets; there are two theatres, in one of which are performed the sword dance and the repulsive danse du ventre; there are the familiar groups of Arabs, Egyptians, Soudanese, and Nubians; there are camels, donkeys, and donkey boys, and finally there is the wedding procession, resembling the one already described in these pages. In the Hawaiian village, in addition to the cyclorama of the volcano of Kilauea, as represented at the Columbian Exposition, are the throne and uniform of the late king of Hawaii, with the furniture and equipments of his palace, relics of by-gone days, and many forms of native manufacture. Islanders in white flannel suits and island lasses in gay apparel are chatting and sauntering around the plaza, and in front of primitive huts of plaited grass and ferns stalks the gigantic ox "Apalahama," astride of which is a woman with bifurcated skirt of spotted calico. Ceylon has a court and tea garden transplanted from the Chicago Fair, as was also the Dahomean settlement. In the Eskimo village is shown how the natives of Labrador, men, women, children, and dogs, live in their hyperborean clime in cone-shaped huts of snow, so far at least as the effect can be produced by liberal coatings of whitewash. In contrast with this is the Arizona village, whose denizens are skilled in simple forms of manufacture, as in the making of baskets from native grasses so closely woven as to hold water, and in the weaving of blankets on the most antiquated looms, yet rich in color and extremely durable. Their cabins are of mesa grass, with sloping roofs and long gourd chimneys in the shape of an inverted tripod. In another Indian village—that of Doctor White Cloud—are Sioux warriors and squaws, among them several who took part in the battle on the Rosebud, where Custer met his fate.



Europe is also represented in the Midway features of the Fair. There is a German village in which Heidelberg castle, with its store of ancient weapons, pictures, and furniture, looms above peaked and gable-roofed cottages nestling around its base. There are old-fashioned German shops; there are skittles and ten pins, with fun and frolic in every form, and there is the inn of "The Golden Bear," where he who is so inclined may enjoy his beer and pipe in company with the broad-girthed citizens of the Fatherland. Covering some two acres near the Manufactures building is the prater or park, with its shady avenues, fountains, and flower-beds, a miniature reproduction of the site on which was held the Vienna Exposition of 1873. In the concert hall are performances conducted by the musical director of the imperial court of Austria, and on special nights are garden fêtes and other entertainments. A further attraction is the plaintive music of the gypsy chorus in the Hungarian csarda or inn, noted for its excellent wines and repasts.

On the route of the Scenic railway are shifting glimpses of scenery, the line passing through a natural cavern, the walls of which are illuminated with flashes of electric light in various colors. The Firth wheel is to the Midwinter what the Ferris wheel was to the Columbian Exposition, but on a smaller scale, and, as is claimed, with certain improvements in mechanical device. The foundation for the piers is formed of more than 700 tons of rock and cement, and the supports and bearings are capable of withstanding a much greater strain



SUGGESTIONS OF THE MIDWAY PLAISANCE

than any to which they are subjected. The wheel is 100 feet in diameter and 50 additional feet are gained by the height of the foundation and the natural elevation of the site. From the windows of the 16 cars, each holding ten persons, is a kaleidoscopic view of the Fair, and of surpassing beauty is the effect by night when buildings and grounds stand forth in tracery of fire.

In the illumination of the Fair the electric tower is the principal feature; for here is one of the most powerful search-lights in the world, its comet-like rays distinctly visible more than 50 miles at sea. Soon after nightfall the electric fountain begins to play; at a given signal the lamps are extinguished, and an instant later the flash of the search-light is turned on the gilded dome of the Administration building, which hangs like a ball of gold suspended in air, its apparent height increased by the darkness which enshrouds the structure beneath. Then in succession the rays are turned on the pinnacles, towers, and façades of each of the principal edifices, or sweeping the horizon, cast their sheen afar on the waters of the Pacific. Presently the arc and



incandescent lamps are relighted, accentuating as with meridian splendor the graceful proportions of the buildings grouped like enchanted palaces around the central court.

And here in her dazzling robes of light we will take our leave of the Sunset City, the City of Palms, the Midwinter Fair. While other international expositions have been the outcome of years of preparation at a cost running far into the millions, here was what may be termed an impromptu display of what California could do on the briefest notice and with the smallest possible means. Most creditable were the results achieved, and the more so that nothing better than county or local fairs had thus far been attempted. Moreover it was a season of financial straitness; there was no government, state, or other public aid, and by capitalists the project was at first declared to be neither practicable nor desirable. As to the benefits of the Fair, its educational and commercial benefits, its benefits as an advertising medium, an efficacious and dignified advertisement, inviting to the Pacific coast the class of immigration which it needs, as uniting all sections of the coast in fraternal sympathy and friendly cooperation, as bringing them into closer relations with foreign lands and with other portions of their own land, these are influences which cannot as yet be estimated. A quarter of a century hence, let us say, when at San Francisco or Portland a great international exposition shall be held amid one of the most cultured and prosperous communities in the world, men may look back to the gathering in Golden Gate park in this year of 1894 as the inauguration of an era such as never before was witnessed by the young and ambitious commonwealths of the further west.



ONE OF THE MIDWAY ATTRACTIONS

**MIDWINTER FAIR MISCELLANY.**—In all respects save one the Midwinter Fair was a success, and that was from a financial point of view, though gate and other receipts were fully as large as had been expected. With the comparatively small amount subscribed in sums ranging from \$1 to several thousands of dollars, the results accomplished were most remarkable, the entire cost of buildings, grounds, and operating and other expenses being less than that of the hall of Manufactures and Liberal Arts at the Columbian Exposition. The largest buildings were erected in a very few months, and others in a few weeks, a few days sufficing for the construction of the smaller edifices. The attendance suffered from business depression and inclement weather during a portion of the term; but all who visited the Fair were pleased, and those who came from afar were surprised at this exhibition of the manifold resources and industries of the Pacific coast, for the first time grouped in combination and on an adequate scale.

Festivities and celebrations were as numerous at the Midwinter as at the Columbian Exposition, nearly every day of its term, Sundays of course excepted, being set apart for some state, county, nationality, or organization, or in honor of some historical event. In connection with the Fair was an emergency hospital, with physicians in attendance day and night, and an ambulance service fully equipped and always in readiness. The Midwinter Fair guard was enrolled as a special police force under military discipline, and organized by Colonel W. R. Shafter of the regular army.

Worthy of note among the incidents of the Midwinter Fair is the so-called "battle of roses," in which many counties participated, Alameda being especially prominent. A procession made the tour of the grounds, and there were floats covered with roses and car-

riages and horses decked with roses, all passing beneath arches wreathed with roses, erected at various points.

Among other Midway attractions not mentioned in the text is Boone's wild animal arena, where a lion standing in a chariot, with reins between his teeth, is drawn around the ring by a pair of tigers; a wolf is made to jump through a hoop, and goats, pigs, dogs, and cats are trained to their several tricks. In the Santa Barbara amphibion sea-lions and sea-otter are kept in a huge salt-water tank, whence they climb the steps and come floundering on the floor for the fish which their keeper offers. There is an ostrich farm or paddock in which it may be seen how a prominent industry of Southern Africa can be turned to advantage in California, where experiments have thus far proved unprofitable. Housed in a handsome pavilion is a group of St Bernard dogs, with 35 noble specimens from the Waldenberg kennels near Basle, one of them valued at \$20,000. In the Electric theatre is shown how electricity can be used for scenic effects. A weird exhibition is the Inferno, entered between the jaws of a dragon's head, with its burning lakes, its bottomless pits, and other suggestions of an imaginary place of torment. In the Moorish mystic maze the visitor enters a series of narrow corridors walled with mirrors so placed as to produce countless reflections of himself and to transform an individual into a ghostly multitude. The effect is bewildering as well as ludicrous; for once within there is no apparent outlet, and nothing to be seen except for the figure of a woman illusive as a desert mirage. Other attractions are the "haunted swing" and a clever illusion in "Egyptian hall," where a marble statue of Pharaoh's daughter, perfectly modeled and draped, is gradually transformed into a living woman, who descending from her pedestal gives assurance to the audience that she is alive.



## INDEX

NOTE.—As other world's fairs are briefly described in these pages, apart from that which forms the subject proper of the work, it will be understood that when not otherwise stated or inferred, the index references relate to the Columbian Exposition. The index has been prepared with a view to enable the subscriber to turn in a moment to anything he wishes to read. Thus if he would know what the city of Boston, the state of Colorado, or the empire of Germany has sent to the Fair, he will find reference made under the headings of "Boston," "Colorado," and "Germany," to all their more important exhibits. If he would refer to some section in one of the main divisions, as in the Agricultural or Fine Arts departments, he will find the exhibits classified by nationalities under "Agriculture" and "Fine Arts." And so with exhibitors and that which they exhibit, mention being made of individuals, associations, and groups or articles, with cross references covering the entire Exposition as described in *The Book of the Fair*. The names of exhibiting artists and of those who took part in the Congress Auxiliary are omitted, as they are several thousand in number.

### A

- Abbey & Imbrie, exhibit of fishing-rods, 124, 134.  
Aberdeen, Lady, on English committee, 72; Irish village, 836-7.  
Aberdeen, Lord, visit etc. of, 971.  
Ackerman, W. K., financial report, 959.  
Acme Cement Plaster Company, 508.  
Adams Express Company, 840.  
Adams & Westlake Company, railroad supplies etc. 569.  
Adler & Sullivan, architects of Transportation building, 544.  
Administration Department building and uses, 59, 129-33; functions and branches, 133; Midwinter Fair, 983.  
Aërial Navigation Congress, 942.  
Africa, commerce and fairs of, 6.  
African Congress, 944-6.  
Agassiz Association, exhibits in natural history, 651.  
Agra, exposition at, 1867, 27.  
Agricultural Colleges and Experiment Stations, U. S. collective exhibits, 361-2; Canadian exhibits, 364.  
Agricultural Congresses, 953-5.  
Agricultural Department, building, decorations, distribution of space, etc., 58, 341-3; scope and arrangements of exhibits, 343-4; 347; U. S. display, 347-62; British, 362-5; Canadian, 365; Australian, 365-7; Cape Colony, 367-8; Cingalese, 368; French, 368-71; Algerian, 371; German, 371-2; Austrian, 371-2; Russian, 372-3; Grecian, 373; Dutch, 375; Swedish, 375; Danish, 375; Spanish, 375; Porto Rican, 375; Trinidad, 375; Cuban, 376; Mexican, 376; Brazilian, 376; Argentinian, 376; Paraguay, 376-7; Ecuador, 377; Uruguay, 377; Japanese, 377-8; Curacoa, 378; British Guiana, 378-9; Johore, 379; Persian, 379-81; Liberian, 381; Orange Free State, 382; Siam, 382; Dairy building, products, and tests, 391-7; Midwinter Fair, 983-4.  
Agricultural Implements, U. S. exhibit, 120-1, 383-7; Canadian, 365; Cingalese, 368.  
Agriculture, government exhibit, 125-6, 134-5; condition, yield, etc., U. S. 344-7.  
Alabaster, Italian exhibit of, 495.  
Alameda County, exhibit, Cal. building, 833; at Midwinter Fair, 986.  
Alaska, collection from, 123; ethnological exhibits, 640, 663.  
Albro Company, exhibit of woods, 456.  
Alexander, Duke, visit etc. of, 971.  
Alger, R. A., at Mich. dedication day, 833.  
Algeria, exhibits in Agricultural department, 371.  
Algerian and Tunisian Village, 876-7.  
Allis-Corliss Engine, description of, 311, 40.  
Alloway, R., exhibit of horses etc., 616.  
Altgeld, Gov., at Penn. day, 777.  
Aluminium, exhibits, 504-5.  
"American Angler," collection of paintings, 540.  
American Bankers' Association, convention of, 930-2.  
American Bell Telephone Company, pavilion and exhibits, 411-13.  
American Bible Society, exhibit, 254.  
American Bronze Company, exhibits, 169.  
American Cotton Oil Company, exhibit, 382-3.  
American Express Company, premium for wagons, 624.  
American Jersey Cattle Club, dairy stock, 395-6.  
American Net Twine Company, exhibit, 515.  
American Steam Barge Company, exhibit etc., 603.  
Amesbury, Mass. exhibit of vehicles.  
Amsden, C. H., at N. H. dedication day, 786.  
Amsterdam, expositions at, 19-20; chocolate house, 375.  
Andersen, Hans C., relics, 213.  
Anderson, A. D., Exposition plans of, 37.  
Andrews, A., director of Midwinter Fair, 976.  
Andrews, E. B., speech, R. I. day, 782.  
Angling apparatus, exhibit of, 513, 528, 540-1.  
Angora Goats, exhibits etc. of, 621.  
"Anne Hathaway's Cottage" at Midwinter Fair, 987.  
Anschuetz, O., exhibit of tachyscopes, 863.  
Ansonia Clock Company, exhibits, 156, 423.  
Anthropological and Ethnological Department, divisions, plan and purpose, 629-33; Grecian statuary and sculptures, 633; Mexican exhibits, 634; U. S. 634-5, 640-53; Canadian, 635; Central American, 636; Peruvian, 636; Ecuador, 637; Brazilian, 637, 651-3; Costa Rican, 637; British Guiana, 637-8; Paraguay, 637-9; New Zealand, 639; New South Wales, 639; New Caledonia, 639; collections in La Rabida, monastery, 655-62; from Hindostan, 662-3.  
Antimony, exhibits of, 485, 492-3, 496, 504.  
Antonio, Prince, visit of, 971.  
Apollo Club, concerts, 967.  
Appleton & Co., exhibit of, 254.  
Aquaria, description of, 513-15.  
Aquatic Plants, display of, 434.  
Arabia, fairs of, 6-7.  
Arbitration and Peace Congress, 943-4.  
Arc Lamps and Lighting Apparatus, Thomson-Houston, 406; German, 414.  
Architectural Congress, 942-3.  
Architecture, U. S. designs, 689-90; French, 696-7, 709; British, 727; German, 729, 733.  
Argentine Republic, participation in naval review, 93-4, 98; exhibits of manufactures, 217; agricultural, 376; forest products etc. 463; minerals, 497.  
Arizona, forest products, 456; mining, 487; territorial building and exhibits, 832; village at Midwinter Fair, 989.  
Arkansas, fruit exhibits, 442; mining, 477; state building and exhibits, 795-6.  
Arkell, P., exhibit of sheep, etc. 623.  
Armour & Co., exhibits in Agricultural department, 382.  
Armour, G., president of Chicago Art institute, 35.  
Armstrong, Mitchell & Co., model of the "Victoria," etc. 593-4.  
Art Congress, 942-3.  
Art Metal Work, British exhibits, 182-4; Hindostan, 186; German, 197-8; Austrian, 203; Norwegian, 211-3; Japanese, 222-3; Swedish, 905.  
Art Needle-work, exhibits in Woman's department, 289-90.  
Art Students' League, N. Y. exhibit of, 255-6.  
Astronomical Congress, 947.  
Atchison, Topeka, & Santa Fé Railroad, exhibit of, 570.  
Athens, exhibition at, 1859, 20.  
Atlantic Transport Line, models of the, 595.  
Atwood, C. B., architect of Art building, etc. 65, 451, 668.  
Australia, horticultural and forestry exhibits, 430-4, 452; wines, 438; fruits, 439-40, 443; forest products, 460-1; fishing industries and exhibits, 532-4; fine arts, 728-9, 800.  
Australia House, its contents and design, 900-1.  
Austria, fairs and exposition in, 18-19; exhibits of manufactures, 201-7; liberal arts, 231, 250, woman's department, 282; machinery, 338; agricultural, 371-2; electrical, 416, 422; wines, 438; mining, 495; railroad exhibits, 568; fine arts, 733-5.  
Austrian Village, 871-3.  
Awards, 83, 628, 964-5.
- ### B
- Badlam, A., treasurer of Midwinter Fair, 976.  
Bailey, C. P., premiums awarded to, 621.  
Baird, Professor, his classification of exhibits, etc. 107.  
Baker, A. C., superintendent of marine division, etc. 604-5.  
Baker, Sir B., his model of railroad bridge, 564.  
Baker, W. T., a promoter of the Columbian Exposition, 41, 46-7.  
Balke-Collender Company, exhibits, 163.  
Ball, Mrs. J. F., lady manager; etc. 800.  
Baldwin Locomotive Works, engines, 551-2, 561.  
Ballinasloe, fairs at, 8.  
Baltimore & Ohio Railroad, exhibits, etc. 547-51.  
Bancroft Library, description of the, 980-3.  
Banjos, exhibits of, 231.  
Barber Asphalt Company, exhibit, 508.  
Barbour, Mrs., concerts arranged by, 967.  
Barcelona, exhibits in Manufactures department, 215.  
Barnes, Grand Chancellor, Knights of Pythias celebration, 970.  
Barnes, W. H. L., connection with Midwinter Fair, 976.  
Bates, Mary C., decorator, California building, 833.  
Bavaria, manufactures exhibits, 198-200; German village, 858.  
Bay City Industrial Works, exhibit, 604.  
Beale, Mrs. L. P., member of Va. board, 800.  
Bean, T. H., manager of fisheries section, 134.  
Beaucaire, fairs at, 13.  
Beauvais Tapestries, exhibits of, 188.  
Beck, J. M., speech on Pa. day, 777.  
Bedouin Camp, 877, 880.  
Beer, Ale, Porter, etc. see Liquors, Malt.  
Belgium, fairs and expositions in, 19-20; manufactures exhibits, 207-9; liberal arts, 250; woman's department, 282; machinery, 338; horticultural, 434, 447-9; fine arts, 694, 735.  
Bell, A. G., first telephone made by, 413.  
Beloit Iron Works, exhibit, 323.  
Belting, exhibits of, 419.  
Beman, S. S., architect of Mines building, 65.  
Bengal Chamber of Commerce, exhibit, 901.  
Bennett, J. G., founder of commercial cable company, 420.  
Bergbau, exhibit in Transportation department, 567.  
Bergen, fisheries exhibit, 526-7.  
Berlin, exhibition of drawing implements at, 1870, 18; machinery exhibits, 331-2; electrical, 413-14; mining, 489.  
Berlin Museum, relics from, 861.  
Berry, F. G., director of Midwinter Fair, 976.  
Bethlehem Iron Company, exhibit, 600.  
Bicycles, display of, 577-8, 581-2.  
Bicycle Electric Cars, exhibit of, 570.  
Billiard Tables, exhibit of, 183, 217.  
Birkhoff, G., Netherlands day, 919.  
Birmingham, exposition at, 8.  
Bismarck, mementos of, 888.  
Blake, E., speech on Irish day, 895.  
Blalock, N. G., Washington day, 828.  
Blarney Castle, reproduction of, 838.  
Blodgett, E. A., Grand Army day, 969.  
Blooker Cocoa Company, exhibit, 397.  
Board of Lady Managers, authorized by congress, 42; powers, functions, operations, etc., 69-74; children's home established by, 291, 297; presentation of woman's work, etc. 300-2.  
Board of Reference and Control, organization and functions, 45, 69.  
Bohemia, manufactures exhibits, 203-5; woman's department, 274; celebration day, 919.  
Boies, Gov., speech on Ia. day, 833.  
Bolivia, mining exhibits, 497.  
Bolton, H. W., odd-fellows' celebration, 969.  
Bonet Electric Tower, at Midwinter Fair, 976.  
Bonfield, J., chief of Exposition police, 974.  
Bonney, C. C., participation in congresses, 70, 922, 925, 927, 930, 932-3, 939, 948, 951, 953, 955.



- Boone & Crockett Club, hunter's camp, 449-40.
- Boone's Wild Animal Arena, at Midwinter Fair, 992.
- Boston, international exposition at, 1883, 27; celebration of Columbian anniversary, 98; exhibits of musical instruments, 232; machinery, 327; electrical apparatus, 418; fisheries, etc. 515-17; bicycles etc. 582; fine arts, 673-4, 678-90; architectural designs, 689.
- Bourquin, A., premiums, 621.
- Bovril Company, exhibit, 364.
- Boyd, J., Jersey stock, 396.
- Bradford Printing-press original of the, 1693, 324.
- Bradley, W. O., oration, Ky. dedication day, 793.
- Brazil, participation in naval review, 93-4; exhibits of manufactures, 216; woman's department, 282; machinery, 338; agriculture, 376; forest products, 463; minerals; 497; fisheries, 539; transportation, 577; archæology, 637; natural history, 651-3; fine arts, 718, 917-8; government building and contents, 917-8.
- Brazilian day, 920.
- Brazilian Concert Hall, 880.
- Brinton, Mrs., log cabin, etc. 840.
- British Building and exhibits, see Victoria House.
- British Carriage Manufactures Institute, collection of paintings etc. 578-9.
- British Columbia, exhibit of fruits, 443; forest products, 461; minerals, 492; fisheries, 529-32; ethnology, 663.
- British Guiana, agricultural exhibits, 378-9; ethnological collection etc. 637-8.
- British North Borneo Company, exhibit of tobacco etc. 364.
- Bronzes, French, 188-90; German, 200; Austrian, 203; Russian, 209; Argentinian, 217; Mexican, 218; Japanese, 222-3; Italian, 764.
- Brookfield Stud Farm, model etc. of 364-5.
- Brooks Locomotive Works, exhibit, 561.
- Brown, A. P., Midwinter Fair architect, 978.
- Brown, Gov. F., speech on R. I. day etc. 782, 792.
- Brown, G. E., premiums, 617.
- Brown, H. F., exhibit of shorthorns etc. 620.
- Brown, J., Kan. day, 833.
- Brown, J. Y., Ky. dedication day, 793.
- Brussels, expositions at, 20.
- Bryan, T. B., a promoter of the Columbian Exposition etc. 39-41, 70, 920, 955.
- Buchanan, W. I., chief of Agricultural department etc. 617, 619, 833, 953-4.
- Buchanan, Mrs. W. I., model designed by, 277.
- Buford, A. S., president Va. board etc. 787, 790.
- Bulgaria, exhibits in Manufactures department, 218.
- Bulkeley, Gov., dedication parade, 87.
- Burdett-Coutts, Baroness, member of English committee etc. 72-73.
- Bureau of Public Comfort, operations of the, 81, 85.
- Burgess Bros., exhibit of horses etc. 616.
- Burke, ex-Gov., N. D. day, 833.
- Burleigh, H. C., Me. dedication day, 787.
- Burnham, D. H., chief of construction etc. 64-6, 943.
- Burrill, T. J., educational exhibit, 805.
- Business Colleges, exhibits of, 240.
- Bustamaule, F. E., Venezuela day, 920.
- C
- Cable Cars and apparatus, 570-1.
- Cacti, display of, 433-4.
- Cairo, fairs at, 6.
- Cairo Street, Columbian Exposition, 864-8; Midwinter Fair, 989.
- Calcutta, exposition at, 27.
- California, educational exhibits, 238; woman's department, 263; agriculture, 357-9, 821-2; wines, 435-8; fruits and nuts, 440-1, 445-6; 821-2; forest products, 452, 454, 465; mining, 479-81, 488, 821-2; fisheries, 523-4; live-stock, 621; fine arts, 683, 820-3; state building and exhibits, 819-26; horticulture, 820; relics and curiosities, 824; Cal. day, 833.
- California Midwinter Exposition, see Midwinter Exposition.
- Camerden & Forster, bronzes, 203.
- Campbell, C. T., odd-fellows' celebration, 969.
- Campbell, J. L., Ind. dedication, 810.
- Campbell Printing-press Manufacturing Company, exhibit, 324.
- Canada, manufactures exhibits, 185; educational, 246; woman's department, 276; machinery, 338; agriculture, 365, 383; horticulture, 433-4, 443, 445; forest products, 452, 461; mining, 491-2; fisheries, 529-32, 541; transportation, 564-5, 573, 596; live-stock, 620-1, 624-8; archæology, 634; fine arts, 727-8; government building and contents, 898; Dominion day, 898-900; Midwinter Fair, 987.
- Canadian Pacific Railway, exhibit, 564-5.
- Cannon etc., see Ordnance.
- Cannon, G. Q., Ut. day, 833.
- Cape Colony, exhibits in woman's department, 280; agriculture, 367-8; mining, 499-500; transportation, 598.
- Cape Town, exposition at, 28.
- Captive Balloon, 881.
- Caravels, Columbian, at naval review, 98; voyage and description of, 582-3.
- Carlisle Indian School, exhibits, etc. 87, 256.
- Carlisle, Secretary, banquet to, 97.1
- Carriages etc., see Vehicles.
- Carson, H. L., at 4th of July celebration, 968.
- Carson, W. M., bureau of public comfort, 81.
- Catholic Congress, 949.
- Catholic Educational Exhibition, 238-9, 968.
- Cattle, see Live-stock.
- Cayvan, Georgia, Me. dedication day etc. 787, 882, 922.
- Census Bureau, exhibits, 119.
- Centennial Exposition, description of, 34-7.
- Central America, fairs in, 23; ancient sculptures, 636.
- Central California, exhibits at Midwinter Fair, 986.
- Century Company, exhibit, 253.
- Ceramic Wares, U. S. exhibit, 169; British, 179-82; French, 191; German, 197-200; Austrian, 203-5; Belgian, 207; Danish, 213; Italian, 215; Spanish, 215; Brazilian, 216; Chinese, 220-1; Japanese, 222-3.
- Cereals, production and exhibits of, U. S. 345-61, 388, 801-3, 821-2; British, 362-3; Canadian, 365; Australian, 366-7; Cape Colony, 368; French, 369; Austrian, 371; Russian, 372; Spanish, 375; Mexican, 376; Urugay, 377; Javanese, 388; Midwinter Fair exh's, 975-7.
- Ceylon, manufacturers exhibits, 136; woman's department, 282; agricultural, 368; transportation, 579; Ceylon court, 903; tea-garden etc. at Midwinter Fair, 989.
- Chaillu, Paul du, visit etc. of, 883.
- Chambers, R. C., president Ut. board, 832.
- Champagne, ancient fairs of, 12.
- Chancellor, W. N., W. Va representation, 791.
- Chandler Mine, model of the, 476.
- Charities and Correction, bureau of, 649-50.
- Cheese, Butter, etc., see Dairy Products.
- Chemists' Congress, 946-7.
- Cheney, Mrs. V., design in Cal. building, 822.
- Chester, E. E., educational exhibit, 825.
- Chicago, historical sketch of, 29-36; manufactures exhibits, 165, 168-71; liberal arts, 232, 254; machinery, 316, 323-8, 385-7, 501; electrical apparatus, 423; wooden ware, etc., 456; mining, 505; fish products etc., 521-3; boats, 539; angling outfits, etc., 540-1; railroad supplies, 569; bicycles etc., 581; draft horses, 624; charities and correction, 650; contributions to Midwinter Fair, 975-6.
- Chicago Art Institute, description of, 35; exhibit etc. 225; congresses held in, 74, 921.
- Chicago Day, celebration of, 808-10.
- Chicago Fly-casting Club, exhibits and tournament, 540-1.
- Chicago Horticultural Society, floral exhibition, 973.
- Chicago Iron Works, mining machinery etc. 500.
- Chicago & Northwestern Railroad, exhibit, 560.
- Chicago Woman's Club, quarters, etc. in woman's department, 284.
- Children's Home, creation and purposes of, 73-4; exhibits, etc. 291-300.
- Chile, mineral exhibits, 497.
- China, exhibits of manufactures, 220-1.
- Chinaware, exhibits, 179-82, 191.
- Chinese Village, Columbian Exposition, 873-6. Midwinter Fair, 988-89.
- Christian, King, silver statue of, 213.
- Christian Moerlein Brewery, exhibit, 387.
- "Christopher Columbus," whaleback steamer, 603.
- Churchill, Lady, member of English committee, 72.
- Cincinnati, Columbian anniversary in, 98; woman's department, 263-4; machinery, 314, 326-7.
- Civil Engineering Congress, 939.
- Clark, N. T., exhibit of horses etc. 616.
- Clarke, Mrs., concerts arranged by, 967.
- Cleaves, Gov. H. B., Me. dedication day, 787.
- Cleveland, O., electric motors etc. 418, 423.
- Cleveland, President, at opening day, 94-7.
- Cliff-Dwellers, abodes etc. of, 662.
- Clocks, exhibits of, 155-56, 182, 197.
- Clock Tower, in Manufactures building, 142.
- Cloisonné Ware, exhibits, 222, 763-4.
- Clothing, exhibits, 161, 219, 227.
- Clough, H. E., prizes for Herefords, 620.
- Coal, U. S. exhibits and production, 469-88, 503, 507; German, 488-90; British, 490-1, 508; Canadian, 492; Australian, 493; French, 493-5; Japanese, 496; Brazilian, 497; Argentinian, 497; Mexican, 498.
- Coalport China Company, exhibits, 182.
- Coast and Geodetic Survey, exhibits, 113.
- Cobb, H. I., architect of Fisheries building, 65.
- Coburn, M. W., Kan. day, 833.
- Cockburn, G. R. R., Canadian commissioner, etc. 898, 900.
- Codman, H. S., landscape designer, 53.
- Coffee, exhibits, 382, 388, 917-18.
- Coins, collections of, 110-12, 653.
- Cold Storage Building, contents and burning of, 328, 339.
- Colleges, exhibits of, U. S., 237-41; German, 241.
- Collins, Capt., chief of Fisheries department, etc. 539.
- Cologne, exposition at, 18.
- Colombia, government building and contents, 914-5; dedication day, 920.
- Colonial Relics, exhibit of, 102.
- Colorado, educational exhibits, 238; agriculture, 360; fruits, 442, 446; forest products, 455-6; mining, 486-8; archæology, 634; state building and contents, 830; resources and development, 830-1.
- Colorado Gold Mine, Columbian Exposition, 840-1; Midwinter Fair, 988.
- Columbian Anniversary, celebration etc. of, 98.
- Columbian Exposition, projects for the, 37-8; contest for location, 39-40, 50; congressional and municipal action, 39-43, 46-7; national commission, 42, 69-70, 972; board of lady managers, 42, 69, 74, 973; foreign and state appropriations, 43, 51; department of publicity and promotion, 43-4, 51; site, 44, 47, 57; board of reference and control, 45, 69; council of administration, 46, 69; finances, 46-7, 50, 81-2, 959-60, 972; construction, 49-51, 58-68, 90-1; sketch of grounds and buildings, 52-68; means of communication, 57, 58-9; allotments of space, 63-4; artificers, 64-7; management, 68, 74, 77, 80, 84, 972; regulations, 77-8; traffic department, 78-9; fire and police, 79, 85, 974; Columbian guards, 79-80, 84; hospitals, 80, 974; restaurants, etc. 80-1, 974; Sunday closing, 83-4; music and concerts, 84, 966-8; dedication, 86-90; naval review and parade, 91-4, 98; opening, 94-8; closing ceremonies, 956; attendance, 956-9; destruction of of buildings, 960-1; sale of exhibits, 964; awards and medals; 964-5; dramatic performances, 968; special celebrations, 968-70; banquets, 970-1; lessons and influence of the Exposition, 972-3; tickets and passes, 973-4.
- Columbian Guards, organization, services, etc. 79-90; 84.
- Columbian Liberty Bell, 968-9.
- Columbian Museum, its origin, contents, etc. 965-6.
- Columbian Relics and Literature, 655-61; 961.
- Columbus Buggy Company, exhibit, 572.
- Comby, Major C., in charge of war department exhibits, 104.
- Commercial Cable Company, exhibits etc. 420-1.
- Commercial and financial congresses, 930-2.
- Comstock Lode, yield etc. of the, 479 81.
- Concerts, Columbian Exposition, 84, 966-8; Midwinter Fair, 988.
- Concessions, control, proceeds, etc. of, 46, 881.
- Congress, action as to Columbian Exposition, 41-3, 46-7, 74, 83, 267.
- Congress Auxiliary, purposes, organization, and proceedings, 74-6, 921-2; inaugural exercises, 97; literary congresses, 75-6, 933-6; educational, 76, 936-9; religious, 76, 948-53; government, 76, 943-4; participation of women, 922; congress of representative women, 922-3; press, 923-5; medical, 925 6; social purity, 926; temperance, 926-9; moral and social reform, 929; commerce and finance, 930-2; musical, 932-3; engineering, 939-42; art and architecture, 942-3; African, 944-6; science and philosophy, 946-7; labor, 947-8; patents, etc. 953; agriculture and horticulture, 953-5; real estate, 955; humane and waifs' saving, 955.



- Connecticut, woman's department, 262-3, 287; machinery, 322; agriculture, 390; forest products, 455; mining, 472; live-stock, etc., 624-5; state building and exhibits, 779.
- Constantinople, exhibition at, 20.
- Conway, E. S., odd-fellows' celebration, 969.
- Cook & Son, exhibits in transportation department, 595-6.
- Cooke Locomotive and Machine Company, exhibit, 561.
- Cooke, Mrs. S. G., services to woman's department, 70.
- Cooper, T. S., premiums, 621.
- Copper and Copper Ores, U. S. exhibits, 474, 474-7, 482-8, 503; German, 488-9; British, 490-1; Canadian, 492; Australian, 493; Japanese, 496; Spanish, 497; Brazilian, 497; Cape Colony, 500.
- Corea, exhibits of manufactures, 219.
- Cork, exhibit of, 371.
- Corn, see Cereals.
- Corundum, samples of, 478.
- D
- Dahomean Village, 877-8, 883.
- Dairy Building, description of, 391-2.
- Dairy Products, Appliances, and Tests, British, 363-4; Canadian, 365; Danish, 375; U. S. 387-97.
- Daniel, J. W., oration, Va. day, 790.
- Danish Sloyd Association, exhibit, 213.
- Davis, G. R., services as director-general etc., 50, 70, 77, 89, 833, 920, 971.
- De Bruyn, G. J. L., manager of Javanese village etc., 849.
- Deering, W. & Co., harvesting machinery, 387.
- Delaware, agricultural exhibits, 355; fruits, 442; state building and exhibits, 778.
- De Lome, E. D., Spanish commissioner, 912.
- Delphi, ancient fairs at, 6.
- Denmark, exhibits of manufactures, 213; liberal arts, 250; woman's department, 274; agriculture, 375; fine arts, 746-8.
- Depew, C. M., address on dedication day etc., 89, 772.
- "De Witt Clinton," locomotive and train, 555-6.
- De Wolf, S., president Mont. board, 829.
- De Young, M. H., banquet to, 971; director-general, Midwinter Fair etc., 974-6.
- Diamond Washing, process of, 499-500.
- Diamonds and Precious Stones, see Gems.
- Dickinson, J. T., secretary national commission etc., 70, 797.
- Dillingham, W. P., Vt. day, 785.
- Dimock, W. D., secretary Canadian commission 898.
- Donegal Industrial Fund, exhibits etc., 844-7, 882.
- Donegal Irish village, 844-7, 882.
- Douglass, F., speeches etc. of, 786, 833, 920.
- Doulton & Co., pavilion and exhibits, 181.
- Drawings, pastel, pen etc., U. S. collections, 688-9; French, 709; Italian, 715; Mexican, 717; British, 725; German, 733; Belgian, 735; Swedish, 751.
- Dreer, H. A., exhibit of seeds, 445.
- Dresden, exhibits of machinery, 331-2.
- Drummond, D., prizes awarded to, 621.
- Dublin, expositions at, 12.
- Dubuque, exhibit of machinery, 326.
- Dulaney, W. H., at Ky. dedication, 793.
- Duluth, mining exhibits, 475-6.
- Dunedin, exposition at, 27.
- Dunham, W. W., exhibits of horses etc., 615-18.
- Dunraven, Lord, exhibit of photographs, 838.
- Dusseldorf, exhibits of machinery, 329-31.
- Dvorak, A., ovation, Bohemia day, 919.
- Dyche, L. L., exhibits in natural history, 818-9.
- Dyes, exhibits of, 184.
- Dynamos, exhibits of, 406-7, 413.
- E
- Eagle, Mrs. James P., member of Ark. board, 795.
- Eagle Cotton Gin Company, exhibit, 387.
- Ecuador, agricultural exhibit, 377; mining, 497; archæology, 637.
- Edbrooke, W. J., architect of Government building, 65.
- Edis, Col., architect of Victoria house, 892.
- Edison, T. A., visit etc. of, 971.
- Edison Manufacturing Company, exhibits, 420.
- Edison Tower, description of, 406, 424.
- Education, exhibits in Government department, 115-17; U. S. exhibits, 233-41; 256; 272-3; 277; 291-300, 805, 827, 833; German, 241-4, 282-3; British, 244-6, 275; Canadian, 246; New South Wales, 246; French, 246-7; Russian, 248; Austrian, 250; Italian, 250; Belgian, 250; Danish, 250; Mexican, 250; Japanese, 250-2; Uruguay, 377; Swedish, 908; Midwinter Fair, 978.
- Educational congresses, proceedings etc. 76, 936-9.
- Eiffel Tower, model of the, 870.
- Electric Clocks, exhibit, 421-2.
- Electric Incubators, exhibit etc. 422.
- Electrical Congress, proceedings etc. 946.
- Electrical engines and motors, U. S. exhibits, 311-12, 340, 407, 409, 413, 417-18, 570; German, 329, 413-14.
- Electrical Heating Apparatus, 422-3.
- Electricity Department, illuminations, 400-2; building, 59, 402-4; plan and character of exhibits, 405-6; U. S. exhibits, 406-13, 417-25; German, 413-14, 424; French, 414-15, 422; British, 416; Austrian, 416, 422; Japanese, 416-17; Italian, 422.
- Electro-medical apparatus, 419, 421.
- Electro-plating, machinery for, 419, 421.
- Electrotyping, machinery for, 419.
- Ellsworth, Mrs., design for fountain, 795.
- Elmira Reformatory, model of, 649.
- Embroideries, exhibits from Hindostan, 186; French, 193; German, 201, 282-3; Danish, 213; Mexican, 218; Corean, 219; Siamese, 220; Chinese, 220-1; Japanese, 223, 279, 763; British, 275-6; Russian, 276; American, 277; Spanish, 278; in woman's department, 289-90; Belgian, 282; Austrian, 282 338; Persian, 379.
- Emmons, G. T., Alaskan collection, 123.
- "Empire State Express," locomotive and train, 554-5, 606.
- Engineering Congresses, proceedings etc., 939-42.
- England, see Great Britain.
- Engravings, Keppel collection, 287-8; U. S. collection, 687-8; Mexican, 717; British, 725; German, 733; Austrian, 735; Belgian, 735; Swedish, 751.
- Entomology, exhibits in, 126, 135.
- Erfurt, horticultural exhibits, 445.
- Erikson, Leif, sketches etc. relating to, 213.
- Eskimo village, Columbian Exposition, 878-9; Midwinter Fair, 989.
- Eskimos, fairs among the, 23.
- Essex Institute, art exhibit, 592-3.
- Etchings, Keppel collection, 287-8; U. S. collection, 687; Mexican, 717; British, 725; German, 733; Austrian, 735; Belgian, 735; Dutch, 744; Swedish, 751.
- Eulalia, Infanta, visit etc. of, 912, 971.
- F
- Fairchild, Gen., collection of portraits, 812.
- Farquahar, A. B., speech Pa. day, 777.
- Farrington, W. C. D., exhibit of flies, 134.
- Feehan, Archbishop, speeches etc. of, 875, 949, 951, 968.
- Fellows, J. R., Manhattan day, 772.
- Felton & Carlsverk, electrical apparatus, 414.
- Ferdinand, Archduke, visit etc. of, 971.
- Ferns, display of, 431-4.
- Ferris, G. W. G., artificer of Ferris wheel etc., 868, 882.
- Ferris Wheel, 868-70, 881-2.
- Ferry, T. W., Mich. dedication, 833.
- Festival Hall, Columbian Exposition, 84; Midwinter Fair, 987.
- Field, M., premium awarded to, 624; gift to Columbian museum, 966.
- Filson club, historic relics, 793.
- Findlay, J. V. L., Md. day, 792.
- Fine Arts Department, building and decorations, 61, 667-9; character and scope of exhibits, 665-9; selection and arrangement, 668-71, 764; U. S. display, 671-90; French, 690-709; British, 694, 718-27; German, 694, 729-33; Dutch, 694, 735-44, 764; Belgian, 694, 735; Swedish, 694, 749-51; Italian, 694, 709-15; Spanish, 694, 715-17; Mexican, 717; Venezuelan, 718; Brazilian, 718; Canadian, 727; Australian, 728-9; Austrian, 733-5; Danish, 746-8; Norwegian, 751-4; Russian, 754-60; Japanese, 760-4; Swiss, 764, 853-4; Midwinter Fair, 982.
- Fire Department, 79, 974.
- Fire Engines and Apparatus, 316, 331, 338.
- Firth Wheel, at Midwinter Fair, 990.
- Fisheries, government exhibit, 123-5, 134.
- Fisheries Department, building and embellishments, 61, 511-12, 541; classification etc., 509, 512; U. S. collections, 512-24, 537-42; Norwegian, 524-8, 542; British, 528-9; Canadian, 529-32, 541; Australian, 532-4; French, 534; German, 534; Russian, 534-5; Dutch, 535; Grecian, 535-6; Mexican, 536; Japanese, 536-7, 542; Brazilian, 539-40.
- Flax, production and exhibits, 346, 348, 353-4, 356, 360, 372-3.
- Florence, exposition at, 20.
- Florida, agricultural exhibits, 355; fruits, 442-3; forest products, 456; mining, 478; state building and exhibits, 797-8.
- Flower, Gov., dedication parade etc., 87, 93, 771, 777.
- Folk Lore Congress, proceedings etc., 75-6, 934-5.
- Food Preparations and Apparatus, 328, 332, 337-8, 364, 367, 369, 364-82, 388-90.
- "Forest and Stream," exhibits, 540-1.
- Foresters' Day, celebration, 970.
- Forestry Department, building, 450-2; U. S. exhibits, 126, 452-60; Australian, 460-1; Canadian, 461; French, 461; German, 461-2; Russian, 462; Mexican, 462; Brazilian, 463; Argentinian, 463; Paraguay, 463; Spanish, 463; Cuban, 463; Japanese, 463; Hindostan, 463-4; Siamese, 464; Trinidad, 464.
- Fort Wayne Electric Company, exhibits, 413.
- Fossils, display of, 651, 814.
- Foundries and Machine Shops, German exhibits, 330-1.
- Fourth of July, celebration, 968.
- Fowler, Bishop, dedication ceremonies, 89.
- Fowler, Sir J., model of bridge, 564.
- Fox, A. O., prize awarded to, 623.
- France, fairs and expositions in, 12-18; New York naval review, 91-4; manufactures exhibits, 187; liberal arts, 246-8, 422; woman's department, 274, 279, 287; machinery, 337; agriculture, 368-71, 383, 394; electricity, 414-15; horticulture and forestry, 439, 447-9, 461; mining, 493-5; fisheries, 534; transportation, 567-8, 573; live-stock, 610, 625; fine arts, 690-709; government building and contents, 891; celebration day, 891-2.
- Francis, ex-Gov., speech Mo. day, 795.
- Frank, N., Mo. day, 795.
- Frankfort-on-the-Main, fairs at, 18; exhibits of machinery, 331; electrical apparatus, 414.
- Frankfort-on-the-Oder, fairs at, 18.
- Frazer & Chalmers, mining machinery etc., 500.
- Fredericks, F. F., educational exhibit, 805.
- French Colonies Buildings, 918.
- French-Sheldon, Mrs., contributions to woman's department etc., 272, 303, 582, 934.
- Fresno County, exhibits in Cal. building, 822; at Midwinter Fair, 984.
- Frick Coke Company, exhibits, 469, 507.
- Frost, W. S., at odd-fellows' celebration, 969.
- Fruits, U. S. display, 439-46, 821-2, 827; Australian, 439-40, 443; French, 439; Russian, 439; German, 440, 443; Italian, 443; Canadian, 443; Grecian, 446; at Midwinter Fair, 985-7.
- Fuller, Gov. L. K., Vt. day, 785.
- Furniture, U. S., exhibits, 161-5; New South Wales, 185; Hindostan, 186; Cingalese, 186; French, 190-1; Bavarian, 198-200; Austrian, 207; Russian, 209; Danish, 213; Brazilian, 216; Japanese, 223-5.
- Furs, exhibits of, 171, 185, 209.
- G
- Gage, Downs & Co., premium for equipage, 624.
- Gage, Lyman J., a promoter of the Columbian Exposition etc., 41, 70.
- Games, historical exhibit etc. of, 641-6.
- Gas and Petroleum Engines, exhibit of, 329.
- Gates Manufactory, mining machinery etc., 500.
- Gems, U. S., exhibits, 147-53, 472, 477, 483-5, 506; British, 182; French, 188; Siamese, 220; Brazilian, 497; Cape Colony, 499-500.
- "General," locomotive, 560, 607.
- General Electric Company, exhibits etc., 406-8, 416.
- General Transatlantic Company, exhibit, 597.
- Geneva Clock Company exhibits, 156.
- Gentry, N. H., Mo. day, 795.
- Geological Survey, exhibits, 122.
- Geometrical Machine, exhibit etc. of, 326.
- Geraldine, D., superintendent of construction, 65.
- German Art Association, collective exhibit, 729-33.
- German Electrical Society, exhibits, 413-14.
- German village, Columbian Exposition, 858-63, 881, 967; Midwinter Fair, 989.
- Germany, fairs and expositions in, 18; participation in naval review, 91-4, 98; manufactures exhibits, 197-201; liberal arts, 241-4, 254, 288; woman's department, 281-3;



- Germany—Continued,  
 machinery, 328-32, 340; agriculture, 371-2, 383, 394; electricity, 413-14, 424; horticulture and forestry, 434-5, 440, 443-5, 447-9, 461-2; mining, 488-90; fisheries, 534; transportation, 565-7, 575; fine arts, 694, 729-33, 888; livestock, 628; government building and contents, 885-90; celebration day, 890.
- Ghent, expositions at, 20.
- Gherardi, Admiral, in command at naval review, 93.
- Gibbons, Cardinal, dedication ceremonies etc., 89, 238, 792, 948-51.
- Gilfillan, J. H., premiums, 621.
- Glass Ware, U. S. exhibits, 147, 169; British, 184; Bohemian, 203; Belgian, 207; Italian, 215; Austrian, 338; Swedish, 905.
- Gloucester, fisheries exhibits etc., 517-18.
- Gold and Gold Ores, U. S. exhibits and production, 474-88; German, 488; Canadian, 491-2; Australian, 493; Japanese, 496; Brazilian, 497; Ecuador, 497; Mexican, 498.
- Gold Ware, U. S., exhibits, 147-53; British, 182; Hindostan, 189; French, 188; German, 197; Austrian, 205; Norwegian, 213; Danish, 213; Siamese, 220.
- Golden, Col., mining exhibit, 486.
- Goldsmiths and Silversmiths' Company, exhibits, 182.
- Goode, G. B., government exhibits prepared by, 70, 107.
- Gorham Manufacturing Company, pavilion and exhibits, 145-7.
- Goss Printing-press Company, exhibit, 325.
- Government Congresses, 76, 943-4.
- Government Department, building, 61, 100-1; scope and purposes, 99-100; colonial and other relics, 101-11; exhibits of the state department, 102, 134; justice, 103; war, 103-7, 134; engineering, 106; hospital etc. 106-7; national museum, 107-11, 134; treasury, 111-13; coast and geodetic survey, 113; lighthouse, 113, 129; post-office, 113-15, 134; interior, 115-23; education, 115-17; land office, 117-19; census bureau, 119; patent office, 119-20; geological survey, 122; Indian affairs, 122-3; fisheries, 123-5, 134; agriculture, 125-6, 134-5; botany and entomology, 126, 135; horticulture and forestry, 126-7; naval etc., 127-9, 135.
- Graham, E. R., construction department, 65.
- Grand Army Day, celebration, 968-9.
- Grand Rapids, exhibits, 163; 811.
- Granites, 211, 472, 474, 476-7, 480, 482, 485-6, 497.
- Grasses, 348-61, 367, 376.
- Gray, E., telautograph, 419.
- Great Britain, fairs and expositions, 8-12; participation in naval review, 91-4, 98; manufactures exhibits, 178-85; liberal arts, 244-6, 254; woman's department, 274-6, 287-8; machinery, 332-7; agriculture, 362-5; electricity, 416; horticulture, 434, 447-9; mining, 490-1, 508; fisheries, 528-9; transportation, 561-4, 573, 577-9, 593-5; fine arts, 694, 718-27, 894-6; government building and contents, 892-4; celebration days, 894-6; headquarters, Midwinter Fair, 985.
- Great Western Railway, exhibit, 563-4.
- Greece, fairs and expositions, 6, 20; agricultural display, 373; wines, 439; fruits, 446; minerals, 496; fisheries, 535-6; statuary, 633.
- Greeley Expedition, model of, 106.
- Gregory, E. J., director of Midwinter Fair, 975.
- Grinlinton, J. J., tea exhibit, 903.
- Grogan, F. W., builder of the "Illinois," 128.
- Guatemala, government building and contents, 912-13; inaugural day, 919.
- Gudgell & Simpson, prizes for Herefords, 620.
- Guernsey Stock, exhibits and tests, 395-6.
- Guilmant, A., organ recitals, 967.
- Guitars, exhibits of, 231-2.
- Guns, see Ordnance.
- Gwynn, J. K., Mo. day, 795.
- H
- Haarlem, exposition at, 19.
- Hagenbeck's Arena, 843-4, 881, 883.
- Halidie, A. S., cable car, 570.
- Hall, J. B., premium, 617.
- Hamburg, exhibition at, 18; display of machinery, 331.
- Hamburg-American Packet Company, models etc. 596.
- Hamlin, G., architect of Donegal Irish village, 846.
- Handy, M. P., chief of Publicity and Promotion department, 43.
- Hardtmuth & Co., carbons, 416.
- Harlan & Hollingsworth Company, models of vessels etc. 586.
- Harley, W. H., medal, 797.
- Harper and Bros., exhibits, 253, 592.
- Harper, W. R., president university of Chicago, 35.
- Harps, exhibits of, 231-2.
- Harrison, C. H., speech at German celebration, 890.
- Harrison, ex-President, visit etc. of, 783, 810-11.
- Hart, Mrs. E., promoter of Irish industries, 844-46.
- Hartmann & Brown, electrical apparatus, 414.
- Hartzburg Springs Company, exhibit, 372.
- Harvard University, exhibits of, 237.
- Hastings, D. H., Pa. day, 777.
- Hatfield House, reproduction of banquet hall in, 182-3.
- Havemeyer, T. A., Jersey stock, 396.
- Havens, B. F., Ind. dedication, 810.
- Haviland, Annet L., Mich. dedication, 833.
- Hawaiian Village, at Midwinter Fair, 987.
- Hawley, E. F., exhibit of Shetland ponies etc., 619.
- Hayden, Sophia G., architect of Woman's building, 65, 257.
- Hayes-Sadler, Col., British Empire day, 895.
- Hayti, government building and contents, 918; dedication etc. 920.
- Hebrews, commerce and fairs of, 5.
- Hector, M., president N. D. board, 833.
- Heidelberg, exhibit of machinery, 331; mining, 489.
- Hemp, 351, 354, 372-3, 377.
- Henderson Ames Company, uniforms etc., 156.
- Henderson & Co., seeds etc., 445.
- Henneberg and Sons, panorama of Bernese Alps, 764.
- Hennessy, Archbishop, speeches Irish day etc., 895, 949, 968.
- Henrotin, C., Turkish day, 909.
- Henrotin, Mrs. C., vice-president of woman's branch etc., 922.
- Henschel & Son, locomotive exhibited by, 565.
- Higinbotham, H. N., president, council of administration etc., 46, 70, 882, 996.
- Hindostan, fairs in etc., 7; manufactures exhibits, 186; forest products etc., 463-4; archaeology, 662-3.
- Hoag, J. M., exhibit of Shetland ponies etc., 619.
- Hockins Fish-way, model, 531.
- Hoe Printing-presses, 324-5.
- Hoffacker, C., architect, German village, 863.
- Hogs, see Swine.
- Hoisting Engines, display of, 314.
- Holbert, A. B., premiums, 617.
- Holbert, Hallie, Tex. collection, 797.
- Holland, fairs and expositions in, 19-20; participation in naval parade, 94; agricultural exhibits, 394; fisheries, 535; transportation, 598; fine arts, 594, 735-44, 764; celebration day, 919.
- Hollenben, Baron von, address, German day, 890.
- Holzmann, P. & Co., German village built by, 863.
- Homocoustic Speaking Tube Company, exhibits, 416.
- Honduras, exhibits of tobacco, 390.
- Honey, 364, 373, 375, 388.
- Hoöden Temple, 918.
- Hopkins, Vice-admiral, naval review, 93.
- Hopley, P. & Co., premiums, 615.
- Hops, exhibits of, 348, 353-4, 371.
- Horncastle, fairs at, 8.
- Horse Shoes, 172, 186.
- Horses, 615-20, 624, 628.
- Horticultural Congress, 954.
- Horticultural Department, building and decorations, 60, 427-30; scope and arrangement of exhibits, 427; U. S. exhibits, 430-50; Australian, 430-4, 438, 443; Canadian, 433-4, 443; Japanese, 434, 439, 448; Mexican, 434; British, 434, 447-9; Belgian, 434, 447-9; German, 434-5, 443, 445-9; Spanish, 435, 439; French, 435, 439, 445-9; Hungarian, 438; Russian, 438-9; Italian, 439, 443; Grecian, 439, 446; Portuguese, 439; Midwinter Fair, 983-4.
- Horticultural Implements, exhibits of, 445.
- Hospitals, location, service, exhibits etc., 80, 106-7, 974.
- Hotchkiss Company, exhibit of ordnance etc., 601.
- Houghton, Mifflin & Co., pavilion etc. 254.
- Household Economics Congress, 954-5.
- Hoyt, W. M., premium, 624.
- Hubbard, ex-Gov., Tex. day, 797.
- Hubbard, W. F., dictation of, 134-5.
- Huelva, congress etc. held at, 22.
- Humane Congress, 955.
- Humboldt County, exhibit, Cal. building, 822; Midwinter Fair, 986-7.
- Hungarian Café, 881.
- Hunt, A. M., department at Midwinter Fair, 983.
- Hunt, L. P., Minn. dedication, 833.
- Hunt, R. M., architect of Administration building, 65, 131.
- Hunter's Camp, 449-50.
- Hutchinson, C. L., ex-president of Chicago Art Institute, 35.
- Hygiene and Sanitation, bureau of, 646-9.
- I
- Ibrahim Hakky Bey, Turkish dedication day, 909.
- Ice-making Machines, exhibits of, 328.
- Ice Railway, 881.
- Idaho, agricultural exhibits, 360; fruits, 442, 446; mining, 482-3; state building and exhibits, 828-9.
- Illinois, state building and exhibits, 60, 801-6; agricultural pavilion and exhibits, 349-51, 393-4, 801-3; horticulture, 433, 441-2, 803; horses and live-stock, 615-25; charities and correction, 649-50; pisciculture, 803; relics and curiosities, 803-5; education, 805-6, 833; literature and art, 806; celebration day, 808-10.
- "Illinois" battle ship, see Naval Exhibits.
- Illinois Central Railroad, exhibit 560; Fair traffic etc., 974.
- Illinois Deaf and Dumb Institution, exhibit, 833.
- Illinois Music Teachers, convention, 932.
- Illinois Press Association, 833.
- Illinois State College of Agriculture, 801.
- Illinois State House, war relics, 803-5.
- Illinois State University, exhibits, 805.
- Illinois Woman's Board, exhibits etc., 805-6.
- Illuminations, Columbian Exposition, 400-2, 424-5; Midwinter Fair, 990-92.
- Incandescent Lamps, Edison, 406; Westinghouse, 408-9; Farmer, 411; German, 414.
- Incubators, exhibits etc. of, 625-6.
- India, see Hindostan.
- India Building, design and contents, 901-2.
- India Tea Association, exhibit, 901.
- Indiana, agricultural pavilion and exhibits, 352-3, 393; horticulture and forest products, 431-3, 445; 456; mining, 474; live-stock, 620-4; archaeology, 634; state building and contents, 810; celebration day, 810.
- Industrial Art Society, 906.
- Ingraining Machines, 327.
- Insulac, exhibit etc. of, 418-19.
- Interior Department, exhibits, 115-23.
- International Dress and Costume Company, 838, 883.
- International Folk Lore Society, session of, 934.
- International Navigation Company, exhibit, 586-7.
- Intramural Railroads etc., 601-3.
- Iowa, educational exhibits, 238; agriculture, 347, 393-4; fruits, 441-2; mining, 476; horses and live-stock, 615-26; state building and exhibits, 814-16.
- Iowa Band, performances etc., 797, 833, 967, 969-70.
- Iowa State Historical Society, exhibit, 816.
- Ireland, see Great Britain.
- Irish Industries Association, exhibits etc., 836-8, 881.
- Iron and Iron Ores, U. S. exhibits and production, 471, 474-5, 478, 482-8; German, 489-90; British, 490-1; Canadian, 492; Australian, 493; Austrian, 495; Argentinian, 497.
- Iron-clads, British models of, 593-4; German, 596; Russian, 598; Spanish, 599; U. S. 599-600.
- Isabella Coins, issue etc. of, 302-3.
- Isabella, Queen, portraits etc. of, 656.
- Isabella, town, relics from, 657.
- Italy, fairs and expositions, 20-1; participation in naval review, 91-4; exhibits of manufactures, 214-15; liberal arts, 250, 254; woman's department, 278-9; machinery, 339; agriculture, 373; horticulture, 439, 443, 447; mining, 495-6; transportation, 575; fine arts, 694, 709-15, 764; headquarters etc. Midwinter Fair, 987.
- Ives, H. C., chief of Fine Arts department, 671.
- J
- Jackson, A. C., superintendent of Fla. building, 798.
- Jackson, J. & Sons, prizes for South-downs, 621.
- Jackson Park, site of Columbian Exposition etc., 44, 47-9, 51-7.
- Jacquard Looms, display of, 318-21.
- Jalapa, fairs at, 22.
- Jamaica, exhibits of manufactures, 187.
- "James Toleman," locomotive, 564.
- Japan, manufactures exhibits, 221-5; liberal arts, 250-5; woman's department, 279; agricultural, 377-8; seismographic instruments etc. 416-17, 425; horticulture and forest products, 434, 448, 463; mining, 496; fisheries, 536-7, 542; transportation, 580, 598-9; fine arts, 760-4; Hoöden temple, 918; commissioners banquets, 920; gifts to Columbian museum, 966.



Japanese Bazaar, 847.  
 Japanese Tea-house, 920.  
 Japanese Village, at Midwinter Fair, 988.  
 Jasper, exhibits of, 476.  
 Java, agricultural exhibits, 388.  
 Javanese Village, 847-9; 881.  
 Jaycox, E. E., manager of traffic department, 78.  
 Jefferson City, room in Mo. building, 794.  
 Jeffery, E. T., report etc. of, 39, 84.  
 Jeffrey Manufacturing Company, mining machinery etc., 501.  
 Jenney, W. L. B., architect of Horticultural building, 65.  
 Jersey Stock, exhibits and tests, 395-6.  
 Jessup Collection, in Forestry department, 454.  
 Jewelry, U. S. exhibits, 147-53; British, 182; French, 188-91; German, 197; Austrian, 205; Norwegian, 213; Italian, 215; Persian, 381.  
 Jewett, J. J., Me. dedication day, 787.  
 "John Bull," locomotive with cars, 549, 558-9; trip to Chicago etc., 605.  
 Johns Manufacturing Company, exhibit of asbestos, 503.  
 Johuson, J. A., Minn. dedication day, 833.  
 Johnson Railroad Signal Company, exhibit, 604.  
 Johnstone, Norman & Co., furnishings, Victoria house, 892.  
 Johore, agricultural exhibits, 379, 971; bungalow, 851-3; visit of sultan, 971.  
 Jonas, Lieut-gov., oration, Bohemia day, 919.  
 Jones, J. L., service conducted by, 973.  
 Justice, department of, exhibits, 103.

## K

Kane, T. & Co., pleasure boats etc. 586.  
 Kansas, agricultural exhibits, 356; fruits, 446; mining, 477; state building and exhibits, 817-19; celebrations, 833.  
 Kansas City, parlor in Mo. building, 794.  
 Kapurthala, visit of the Maharajah of, 971.  
 Kells Linens, display of, 846.  
 Kentucky, parlor in woman's building, 264; agricultural exhibits, 351-2; forest products, 459; mining etc., 472-4; cattle, 620; horses, 624; state building and exhibits, 792-3; dedication day, 793.  
 Kern county, exhibits, Cal. building, 822, 824.  
 Keyl, J., premiums, 617.  
 Keystone Watch-case Company, exhibits, 156.  
 Kiakhta, fairs at, 20.  
 Kimberley Mines, exhibits etc., 499-500, 508.  
 Kindergarten Congress, 936.  
 "King Bull," Lapland village, 879-80, 883.  
 King's Daughters, booth in woman's department etc., 285.  
 Kioto, expositions at, 28.  
 Knights of Pythias, celebration day, 970.  
 Koch, R., bacteriological exhibit, 243.  
 Koznakoff, Admiral, at naval review, 93.  
 Krupp, F., building and exhibit, 227-9.  
 Kutzenberger's Columbian Chorus, 797.

## L

Labor Congresses, 947-8.  
 Laces, French, 193, 207; German, 201, 282; Belgian, 207, 282; Danish, 213, 274; Venetian, 215; Spanish, 215, 278; Mexican, 218; Russian, 274, 276; Austrian, 274; British, 275 6; Italian, 278-9, 303; Japanese, 279.

Lafayette Relics, 102, 104, 111, 891.  
 Laird Brothers, models of steamers etc., 595.  
 Lambertson, D. H., financial superintendent, 50.  
 Lamps, exhibits of, 163, 506 7.  
 "Lancaster," locomotive with cars, 559.  
 Land Office, exhibits, 117-19.  
 Lapland Village, 879-80.  
 La Rabida Monastery, its reproduction, history, and contents, 57, 653-62.  
 La Rue, H. M., superintendent of viticultural bureau, 447.  
 Larke, J. S., Canadian commissioner etc. 898, 900.  
 Laurium Mines, exhibits, 496.  
 Law, C. F., commissioner, B.C., 898.  
 Law Reform Congress, 943.  
 Lead & Galena, U. S. exhibits, 475-8, 482-3, 487; British, 490-1; Canadian, 492; Australian, 493; Grecian, 496; Spanish, 497; Brazilian, 497.  
 Leather, exhibits of, 225-6.  
 Leavitt, Mary C., temperance mission etc. of, 284.  
 Lee, Fitz-Hugh, Va. day, 790.  
 Leffler, A., Swedish commissioner, 908.  
 Leipsic, fairs at, 18; machinery exhibit, 320.  
 Leiter, L. Z., ex-president, Chicago Art institute, 35; gift to Columbian museum, 966.  
 Levy, R., manager of Turkish village, 855.  
 Libbey Glass Company, 841-3, 882.  
 Liberal Arts Department, building, 49, 51, 58, 67, 136-40; arrangement of exhibits, 231; U. S. collections, 231-41, 252-6; German, 241-4, 254; British, 244-6, 254; Canadian, 246; Australian, 246, 255; French, 246-8; Russian, 248-250, 255; Austrian, 250; Italian, 250, 254; Belgian, 250, 254; Danish, 250; Mexican, 250; Japanese, 250-2, 254-5; Midwinter Fair, 979-83.  
 Liberia, agricultural exhibits, 381-2.  
 Liberty Bell, original, 94, 96; Columbian, 963.  
 Libraries, U.S. exhibits, 115; French, 247; woman's department, 262, 286-8; Japanese, 279; children's home, 293, 297; Bancroft, 980-3.  
 Lick Observatory, exhibits, 826, 979.  
 Liebig Extract of Beef Company, exhibit, 377.  
 Liège, fire arms, 207.  
 Life-saving Station, appliances and exhibits, 128-9, 135.  
 Lighthouses, exhibits, 113, 129.  
 Lilburn, R., exhibit of stallions, 619.  
 Lilienthal, P. N., treasurer of Midwinter Fair, 977.  
 Lineff Russian Choir, concerts, 967, 990.  
 Liquors, (see also Wines) alcoholic, 364, 368, 375, 377, 389, 397, 435; malt, 364-5, 372, 377, 387, 435; temperance, 364, 376, 435.  
 Literary Congresses, 75, 933-6.  
 Literature, in liberal Arts department, 247-8, 253-5; woman's department, 287, 293, 297; Va. collection, 788; Ill. 806; Ind. 810; Wisc. 812; Cal. 823-4; German, 889; Midwinter Fair, 979-83.  
 Lithography, exhibit of processes, 326, 338.  
 Little Falls, paper working appliances, 326.  
 Live-stock Department, organization and character of exhibits, 609-10; regulations, 614; buildings, 614; U. S. exhibits, 615-28; Canadian, 620-8; Russian, 610, 628; French, 610, 625; German, 610, 628.  
 Locomotives and Railroad Trains, U. S. display, 121, 408, 549-61; British, 562-4; Canadian, 564; German, 565; French, 567-8.

Lofoden Islands, fisheries etc., 525-6, 542.  
 London, expositions at, 10-11; exhibits of machinery, 337; vehicles, 573.  
 London and North Western Railroad, exhibit, 562-3.  
 "Long Tom," gun, 104.  
 Looms, exhibits of, 120, 318-22.  
 "Lord of the Isles" locomotive, 563.  
 Los Angeles County, exhibits at Midwinter Fair, 985.  
 Loughborough, Jean, architect, Ark. building, 795.  
 Louisiana, educational exhibits, 238; agriculture, 354-5; forest products, 457, mining, 478; fisheries, 521; state building and exhibits, 798-800.  
 Louisiana Sugar Exchange, exhibits, 354.  
 Louisville, exposition at, 27.  
 Lowell, manufactures etc. 322.  
 Lowney Company, pavilion, 397.  
 Lucknow, exposition at, 27.  
 Lusk & Co., canned goods, 446.  
 Lyons, ancient fairs at, 12.

## M

McClellan, C. H., in charge of life-saving station, 135.  
 McCoppin, F., department at Midwinter Fair, 978.  
 McCorkle, Gov. W. A., W. Va. day, 791.  
 McCormick, Cyrus H., inventions etc. of, 385-6.  
 McCormick Harvesting Machine Company, exhibit, 385-6.  
 McDougall, C. C., architect, Midwinter Fair, 983.  
 McKim, C. F., architect of Agricultural building, 65.  
 McKinley, Gov., O. day, 811.  
 McReynolds, Gen. A. T., Mich. dedication day, 833.  
 Machinery Department, building, 58-9, 305-7; scope and quality of exhibits, 307-8; U. S. display, 308-28; German, 328-32; British, 332-7; French, 337; Mexican, 337; Russian, 337-8; Austrian, 338; Brazilian, 338; Belgian, 338; Canadian, 338; Australian, 338, Swedish, 338; Spanish, 338-9; Swiss, 339; Italian, 339.  
 Mackay, J. W., promoter of Commercial Cable company, 420.  
 Madeira, exhibits from, 581.  
 Madras, exhibition at, 27.  
 Madrid, expositions at, 22.  
 Magdeburg, machinery exhibits, 330-1.  
 Maguey, fibres and fabrics, 376.  
 Maine, fisheries exhibit, 519; state building and exhibits, 786; dedication day, 787.  
 Maize, see Cereals.  
 Manchester, art exhibition at, 12; machinery exhibit, 334.  
 Manhattan Plate Company, exhibits, 153.  
 Mannesmann Works, exhibit of tubing etc. 489.  
 Manske & Co., mining exhibit, 489.  
 Manufactures, government exhibits, 109-10.  
 Manufactures Department, building, 49, 51, 58, 67, 136-40; classification, arrangement and character of exhibits, 140-5; U. S. groups, 145-75; British, 179-85; Canadian, 185; Australian, 185-6; Hindostan, 186; Cingalese, 186-7; Jamaican, 187; French, 187-97; German, 197-201; Austrian, 201-7; Belgian, 207-9; Russian, 209; Norwegian, 210-13; Danish, 213; Swiss, 214; Italian, 214-15; Spanish, 215; Brazilian, 216; Argentinian, 217; Mexican, 217-18; Turkish and Bulgarian, 218-19; Korean, 219; Siamese, 219-20; Persian, 220; Chinese, 220-1; Japanese, 221-5; shoe and leather exhibit, 225-6; merchant tailors' 226-7; Krupp, 227-9; Midwinter Fair, 979.

Mappin Bros., silver-ware, 182.  
 Marbles, Norwegian, 211; U. S., 472-7, 480, 482, 485-6; Italian, 495; Russian, 496; Japanese, 496; Spanish, 497; Brazilian, 497; Argentinian, 497.  
 Marguerite, Queen, laces of, 278.  
 Marine Day, celebration, 969-70.  
 Marine Engines, models of, 335.  
 Markham, Gov., Cal. dedication day, 833.  
 Marsden, Kate, mission etc. of, 280, 303.  
 Maryland, agricultural exhibits, 355; mining, 478; state building and exhibits, 791-2; Md. day, 792.  
 Mason, G., project for exposition, 37.  
 Massachusetts, manufactures exhibits, 168; educational, 237; woman's department, 277; agriculture, 355, 390; forest products, 455, charities and correction, 649-50; state building and exhibits, 782-3, 799; dedication, 783.  
 Massachusetts Agricultural College, exhibits, 361.  
 Massachusetts Board of Health, exhibits in sanitation department, 648-9.  
 Massey, G. V., member of council of administration etc., 46, 777, 971.  
 Matches, exhibits etc. of, 326-7, 330.  
 Matthews, Gov., Ind. dedication day, 810.  
 Maurity, Rear-admiral, Brazilian day, 920.  
 Meade, R. W., naval exhibit projected by, 128.  
 Mebarraz, fairs at, 7.  
 Mecca, fairs at, 6-7.  
 Mechanical Arts Department, Midwinter Fair, 984-5.  
 Mechanical Congresses, 939.  
 Medals, (Columbian, see Awards), collection of, 111-12.  
 Medical Colleges, exhibits of, 240.  
 Medical Congresses, 925-26.  
 Medical Museum, 107.  
 Meeker, S. J., N. J. day, 778.  
 Melbourne, exhibition at, 27.  
 Menier Chocolate Booth, 397.  
 Merchant Tailors, building and exhibits, 226-7.  
 Meredith, Mrs. V. C., Ind. dedication day, 810.  
 Meriden Britannia Company, pavilion and exhibits, 150-2.  
 Mermod & Jaccard Company, pavilion and exhibits, 153.  
 Metal Wares, exhibits of, 501-3.  
 Metal Work, 172, 198-201.  
 Metallurgical Processes and Apparatus, 489, 491, 503-5, 905.  
 Meteorological Congress, 947.  
 Mexican Central Railroad, ethnological specimens etc., 634.  
 Mexican Orchestra and Band, 967, 970.  
 Mexico, fairs and expositions in, 22-3; exhibits of manufactures, 217-18; liberal arts, 250; woman's department, 280-2; machinery, 337; agriculture, 376; horticulture and forest products, 434, 462; mining, 497 9; fisheries, 536; transportation, 568-9; ethnology, 634; fine arts, 717; celebration day, 919.  
 Mica, samples of, 478, 488, 462, 497.  
 Michigan, agricultural exhibits, 347-8, 394; fruits, 441-2; forest products, 452-3; loggers' camp, 465; mining etc. 474-5; sheep, 621; horses, 624; sanitation department, 646; state building and exhibits, 811; celebrations, 811, 833.  
 Michigan Stove Company, exhibit, 164.  
 Midway Plaisance, location and general features, 52, 62, 835-6; Lady Aberdeen's village, 836-8, 881; congress of beauty, 839-40; Adams Express Company, 840; scenic theatre, 840; Col. gold mine, 840-1; Murano Glass factory, 841; Libbey Glass company, 841-3, 882; Hagenbeck's arena, 843-4; Done-



- Midway Plaisance—Continued,  
gal Irish village, 844-7, 882; Japanese bazaar, 847; Javanese village, 847-9, 882; Samoan village, 849-51; Johore bungalow, 851-3; panorama of Bernese Alps, 853-4; volcano of Kalauea, 855-6; Turkish village, 855-8; Moorish palace, 858-63; Zoopraxiscopic hall, 863; Persian palace, 863-4; street in Cairo, 864-8, 882; Ferris wheel, 868-70; model of Eiffel tower, 870; of St Peter's, 870-1; Austrian village, 871-3; Chinatown, 873-6; Algerian and Tunisian village, 876-7; Dahomey village, 877-8; Eskimo village, 878-9; Lapland village, 879-80; Brazilian concert hall, 880.
- Midwinter Exposition, inception, organization etc. 974-6; site and construction, 976; buildings and decorations, 976-7; manufactures and liberal arts department, 977-83; administration, 983; fine arts, 983; horticulture and agriculture, 983-4; mechanical arts, 984-5; Southern Cal., 985-6; Northern and Central Cal., 986; Or., 987; Nev., 987; British headquarters etc. 987; Canadian, 987; Italian, 987; music and concerts, 988; congresses, 988; Midway plaisance features, 988-92; illuminations, 990-2; benefits and results, 992; Miehle Company, press etc., 325.
- Milan, exposition at, 22.
- Miles, Gen. N. A., dedication parade, 87.
- Military Engineering Congress, 940.
- Military Tournament, 627.
- Miller, ex-Gov., N. D. day, 833.
- Millet, F. D., in charge of decoration department etc. 67-8, 882-3.
- Milwaukee, exhibits of machinery, 328.
- Mine Timbering, exhibit of, 481.
- Mineral Waters, exhibits of, 364-5, 371-2, 377, 387-90, 397, 495.
- Mines, Mining, and Metallurgy Department, building, 59, 467-8; scope and arrangement of exhibits, 468-9; U. S. exhibits, 468-88; 500-8; German, 488-90; British, 490-1; Canadian, 491-2; Australian, 493; French, 493-5; Austrian, 495; Italian, 495-6; Grecian, 496; Russian, 496; Japanese, 496; Spanish, 497; Brazilian, 497; Argentinian, 497; Ecuador, 497; Bolivian, 497; Chilean, 497; Mexican, 497-9; Cape Colony, 499-500, Midwinter Fair, 985.
- Mining Camp of '49, at Midwinter Fair, 988.
- Mining Machinery, exhibits of, 500-1.
- Mining and Metallurgical Congress, 939-40.
- Minneapolis, dairy products, 394.
- Minnesota, educational exhibits, 238; agriculture, 348, 393; fruits, 441-2; forest products, 459, 465; mining, 475-6; fisheries, 523; horses, 615-17, 624; cattle, 620; state building and exhibits, 812-13.
- Missiou Congresses, 952, 955.
- "Mississippi," locomotive, 560.
- Missouri, educational exhibits, 237-8; agriculture, 354, 394; horticulture, 433, 438, 442; forest products, 452-3, 465; mining, etc. 476-7; fisheries, 540; live-stock and horses, 620-1, 624, 628; archaeology, 635; state building and exhibits, 793-5; dedication day, 795.
- Mitchell, Col. J., president, Ark. board, 796.
- Mitchell, Maria, works etc. of, 277.
- Mitchell, R. B., director of Midwinter Fair, 977.
- Moberly, T. S., exhibit of short-horns etc., 620.
- Model Kitchen, 286.
- Modums Fishing Association, exhibits, 526-7.
- Mohair, exhibit of, 368.
- Moissan, M., electric cupola etc., 415.
- Moline Plow Company, pavilion, 387.
- Monroe, Miss H., commemoration ode, 89.
- Montana, golden nail from, 266, 302; exhibits in woman's department, 274; agriculture, 360-1; fruits, 442; mining, 485-6; silver statue, 508; state building and exhibits, 829-30.
- Monterey County, exhibits at Midwinter Fair, 986.
- Moorish Palace, 858.
- Moors, H. J., manager of Samoan village, 851.
- Moral and Social Reform Congresses, 929.
- Morrill, Senator, visit of, 971.
- Morse, C. S., medal awarded to, 797.
- Morse, S., telegraph instruments etc. 423.
- Mortisers, exhibits of, 326.
- Morton, Vice-president, dedication day etc. 89, 98, 396.
- Mosaics, French, 191; Italian, 215; Spanish, 215; Brazilian, 216; Argentinian, 217; Japanese, 223; U. S. 277.
- Moscow, exposition at, 20.
- Mount Holyoke College, exhibit, 799.
- Muckross Abbey, reproduction of, 837.
- Muhr, H. & Sons, exhibits, 156.
- Munich, exposition at, 18.
- Municipal Government Congress, 943, 955.
- Murano Glass Factory, exhibits, 841.
- Murdock Engine, 551, 605-6.
- Murphy, E., chief of fire department, 974.
- Music, at Columbian Exposition, 84, 966-8; Midwinter Fair, 988.
- Musical Congresses, 932-3.
- Musical Instruments, exhibits of, 220, 231-3, 422.
- Muskegon, refrigerators, 165.
- N
- Naples, expositions at, 22; bronzes, 712.
- National Commission, organization, functions, etc., 42, 44-5, 69-70.
- National Grange, operations etc. of, 24.
- National League of Good Roads, exhibit, 397.
- National Museum, exhibits, 107-11, 134.
- National Real Estate Association, 955.
- National Travellers' Protective Association, dedication of Mo. building, 795.
- National Wall Paper Company, exhibits, 163-4.
- Natural History, exhibits in, 108-9, 651-3, 813-14, 817-19, 827-30, 914.
- Naval Engineering Congress, 940.
- Naval Exhibits, 62, 127-9, 135.
- Naval Review and Parade, Columbian, 91-4, 98.
- Neal, J. R. & Co., fisheries, 515-16.
- Nebraska, agricultural exhibits, 347, 388, 393; forest products, 459-60; state building and exhibits, 816.
- Necklaces, exhibits of, 148.
- Neff, J. H., director of Midwinter Fair, 976.
- Nelson, Gov. K., Norse dedication day, 909.
- Nets, Seines etc., exhibits of, 515 21, 525-8, 531-7, 540.
- Nevada, agricultural exhibits etc., 359; mining, 488; fossils etc., 651; exhibits at Midwinter Fair, 988.
- New Bedford, fisheries exhibit etc., 518-19.
- New Brunswick, mineral exhibits, 492; fisheries, 529-32.
- New Caledonia, ethnological specimens, 639.
- New England, exhibits of manufactures, 156-60; education, 237; fisheries, 509, 515-19, 542; fine arts, 673-4, 677-90.
- New England Manufacturing Jewelers, collective exhibits of, 150.
- New England Tobacco Growers' Association, exhibit, 390.
- New Hampshire, agricultural exhibits, 355-6, 394; mining, 472; state building and exhibits, 785-6; dedication day, 786.
- New Jersey, woman's department, 264, 287; machinery, 325; agriculture, 355, 390; horticulture, 431-3, 438, 441-2, 445, 447; forest products, 455; mining etc., 472. state building and exhibits, 777-8; N. J. day, 778.
- New Mexico, woman's department, 274; agriculture, 360; horticulture, 446; mining, 487-8; territorial building and exhibits, 832.
- New Orleans, expositions at, 27.
- New Orleans Board of Trade, exhibits, 354.
- Newsom, S., architect, Midwinter Fair, 983.
- New South Wales, manufactures exhibits, 185-6; liberal arts, 246, 255; woman's department, 276, machinery, 338; agriculture, 365-7; wines, 438; forest products, 438; mining, 493; fisheries, 523-4; transportation, 565; ethnology, 639; fine arts, 728-9, 900; government building and contents, 900-1.
- New York Central Railroad, exhibit etc., 554-6, 606.
- New York City, exposition at, 23; naval review and parade, 91-4, 98; manufactures exhibits, 171; woman's department, 278; machinery, 312-16, 325-6; electrical apparatus, 417-21; fish products etc., 520; railroad supplies, 570; fine arts, 674-90.
- New York Condensed Milk Company, exhibit, 389.
- New York State, manufactures exhibits, 156, 159; educational, 235-7; woman's department, 272-3, 287-9; machinery, 325; agriculture, 353, 388, 393-4; horticulture, 431-3, 438, 441-9; forest products, 454-5; mining etc. 472, 503-8; transportation, 591-2; horses and live-stock, 619-25; charities and correction, 649; natural history, 651; fine arts, 677-90, 767-8; state building and exhibits, 766-7; Manhattan day, 771-4.
- New Zealand, ethnological specimens, 639.
- Nicaragua Canal, relief map and models of, 588-9.
- Nickel, exhibit of, 491.
- Nijni Novgorod, fairs at, 20.
- Nitrate of Soda, exhibit of, 497.
- Non-magnetic Watch Company, 156.
- Nordenfalk, Baroness, collection of fans, 906.
- Nordica, Mme., Me. dedication, 787.
- North Carolina, agricultural exhibits, 353-4; forest products, 452-4; mining, 477-8; fisheries, 521.
- North Dakota, agricultural exhibits, 356; forest products, 459-60; natural history, 814; state building and exhibits, 813-14; N. D. day, 833.
- North German Lloyd Steamship Company, exhibit etc., 596.
- Northern California, exhibits at Midwinter Fair, 986.
- Northern Railway, exhibit, 568.
- Northwestern University, 35.
- Norway, exhibits of manufactures, 210-13; woman's department, 280; fisheries, 524-8; fine arts, 751-4; government building, 909; celebration, 909.
- Nova Scotia, exhibit of fruits, 443; minerals, 492; fisheries, 529-32.
- Nuggets, collection of, 506.
- O
- Odd-fellows' Celebrations, 969.
- Ohio, educational exhibits, 237; agriculture, 351, 388; wines, 438; fruits, 442; forest products, 460;
- Ohio—Continued,  
mining etc., 474; fisheries, 540; live-stock, 621-6; archaeology, 634-5; charities and correction, 649-50; state building and exhibits 810-11; celebration, 811.
- Oils, exhibits of, 217, 382-3, 506-7.
- Oklahoma, agricultural exhibits, 356; territorial building, 832.
- Old Colony Railroad, exhibit, 560.
- Old Times Distillery Company, 397.
- Old Vienna, reproduction of, 871-3.
- Oliver Chilled Plow Works, 387.
- Olmsted, F. L., landscape art, 53.
- Ontario, horticultural display, 434, 443; forest products, 461; minerals, 491-2; fisheries, 531; live-stock, 621; horses, 624; archaeology, 634.
- Onyx, exhibits of, 218.
- Orange Free State, agricultural exhibits, 382.
- Orchids, display of, 433.
- Ordnance, exhibits of, 104-5, 121, 134, 216-19, 227-9, 600-1.
- Oregon, educational exhibits, 238; agriculture, 359; fruits, 442; forest products, 460; mining, 481-2; fisheries, 524; Midwinter Fair, 987-8.
- Organs, exhibits of, 231-3.
- Orvis, C. F., exhibit of flies, 134.
- Ostrich Farm, at Columbian Exposition, 881; Midwinter Fair, 992.
- Ottawa, mineral exhibits, 491; fisheries, 531.
- Owens, J. E., medical director etc., 80, 85, 974.
- P
- Pabst Brewing Company, exhibit, 387.
- Pacific Coast Steamship Company, exhibit, 824.
- Paints, exhibits of, 170-1, 184.
- Pairpoint Manufacturing Company, exhibits, 152.
- Palladium, exhibit of, 483.
- Palmer, P., gift for museum of woman's work, 966.
- Palmer, Mrs. P., president, board of lady managers etc., 70, 89, 264-6, 302, 922.
- Palmer, T. W., president of national commission etc., 70, 89, 833, 970-1.
- Panghorn, J. G., secretary, American exhibitors association, 604.
- Paper, exhibits of, 219, 323, 375; machinery for cutting etc. 325-6, 331.
- Paraguay, agricultural exhibits, 376-7; forest products etc. 463; ethnology, 637-9.
- Paralta, M. M., Costa Rica day, 919.
- Paris, exhibitions at, 13-18; exhibits at Columbian Exposition, 568, 573, 891.
- Parliament of Religions, see Religious Congresses.
- Pastels, see Drawings.
- Patents, government exhibits, 119-20; woman's department, 272.
- Patents and Inventions Congress, 953.
- Paterson, N. J., silk exhibits, 159.
- Pattison, Gov., Pa. day, 777.
- Paul, H., premiums, 620.
- Peabody & Stearns, architects of Machinery hall, 65, 305.
- Peninsular and Oriental Steamship Company, exhibit, 594-5.
- Pennsylvania, educational exhibits, 237, 291; machinery, 316, 326; agriculture, 348-9, 393, 396; horticulture, 431-3, 442, 447-9; forest products, 460; mining etc. 471-2, 505-7; pisciculture, 537; cattle, 621; hygiene, charities, and correction, 646-9; natural history, 651; fine arts, 677-90; state building and exhibits, 774-6; Pa. day, 776-7.
- Pennsylvania Railroad, 556-60.
- Perley, Senator, commissioner for B. C., 898.
- Persia, manufactures, exhibits, 220; agriculture, 379.



Persian Palace, 863-4, 883.  
 Peru, fairs and expositions in, 23;  
 archæological display, 636-7.  
 Petroleum, 471-4, 477, 486, 488,  
 492-5.  
 Philadelphia, expositions at, 23-7;  
 woman's department, 285; ma-  
 chinery, 322-3, 387; electricity,  
 423; charities and correction, 649-  
 50; fine arts, 677-90, state build-  
 ing, 774.  
 Philosophical Congresses, 947.  
 Phonographs, exhibit of, 420.  
 Photography, 252.  
 Pianos, 231-3.  
 Piat, A. & Co., machinery, 337.  
 "Pioneer," locomotive, 560.  
 Pisciculture, 125, 523, 526-7, 531,  
 534, 537-9, 803.  
 Pittsburgh, metallurgical exhibits,  
 505.  
 Pittsburgh Locomotive Works, 561.  
 Police department, 79, 85.  
 Polish artists, society of, 760.  
 Poppen, U., premiums, 618.  
 Porcelains, 179-82; 188, 197-8, 203-  
 7, 213, 220-2, 763.  
 Porter, Gen. H., naval parade etc.  
 93, 772.  
 Porter, H. K. & Co., engines, 561.  
 Portland, Me., electrical apparatus,  
 417.  
 Porto Rico, agricultural exhibits,  
 375.  
 Portugal, wines, 439.  
 Post, G. B., architect of Manufact-  
 ures building, 65, 138.  
 Post-office, exhibits and service,  
 113-15, 134, 248.  
 Postage stamps, collections of, 114,  
 134, 653.  
 Pottery, 179-81, 188, 218-19, 263.  
 Poultry, exhibits, 625-8.  
 Power Plant, exposition, 309-12,  
 339-40.  
 Power Transmission, machinery for,  
 309-14; 329; 334-5.  
 Pratt Institute, Brooklyn, exhibit,  
 303.  
 Press Congresses, 923-5.  
 Princeton College, exhibits, 237, 256.  
 Printing Presses etc. 120, 324-6,  
 336-7.  
 Providence, R. I., gymnastic appa-  
 ratus etc., 646.  
 Psychological Congress, 947.  
 Publicity and Promotion, department  
 of, 43-4.  
 Publishing Firms, 247-8; 253-5.  
 Pullman, G. M., gift to Columbian  
 museum, 966.  
 Pullman Palace Car Company, ex-  
 hibit etc. 551-4, 605.  
 Pumping Engines, 314-15.  
 Putnam, F. W., chief of Anthropol-  
 ogy department, 70, 633.

## Q

Quarantine System, apparatus etc.  
 of, 649.  
 Quartermaster's Department, exhib-  
 it, 105-6.  
 Quebec, province, fruits, 443; forest  
 products, 461; minerals, 492; fish-  
 eries, 531.  
 "Queen Empress," locomotive with  
 cars, 562-3.

## R

Radke, J., architect of German  
 building, 886.  
 Railroad Day, celebration, 605.  
 Railroad Supplies, exhibits of, 569-  
 70.  
 Railroads, their development and  
 exhibits, U. S., 549-61; British,  
 561-4; Canadian, 564-5; Aus-  
 tralian, 565; German, 565-7;  
 French, 567-8; Austrian, 568;  
 Mexican, 568-9.  
 Rampur, visit of rawab, 971.  
 Rand, McNally & Co., railroad ticket  
 office etc. 569.  
 Randolph & Cleves, pavilion, 503.  
 Real Estate Congress, 955

Refrigerators etc. 165, 316, 328.  
 Rehan, Ada, silver statue of, 486, 508.  
 Reichstag, reproduction of, 197.  
 Religious Congresses, 76, 948-53.  
 Remington Rifles, exhibit of, 166.  
 Representative Woman's Congress,  
 922-3.  
 Restaurants and Cafés, 80-1.  
 Revolvers, exhibits of, 167.  
 Reynolds, Gov. R. J., Dek. day, 791.  
 Rhode Island, manufactures exhib-  
 its, 160; fisheries, 519-20; state  
 building and exhibits, 780; R. I.  
 day, 782.  
 Rhode Island Locomotive Works,  
 exhibit, 561.  
 Rice, Col. E., in charge of Columbian  
 guards etc., 80, 84.  
 Rich, Gov. J. T., Mich. dedication  
 day, 833.  
 Richards, H. B., cattle, 621.  
 Richards, Mrs., Ut. day, 833.  
 Richmond Locomotive Works, 561.  
 Rickards, Mrs. J. E., Mont. board,  
 829.  
 Rifles, 104-5, 121-2, 165-7.  
 Rio de Janeiro, exhibition at, 27.  
 Riverside County, exhibits at Mid-  
 winter Fair, 985.  
 Road-making, machines and speci-  
 mens, 339, 397.  
 Robbins, J. G. & Son, premiums  
 etc. 620-1.  
 Rochester Lamp Company, 163.  
 "Rocket" locomotive, 551, 561.  
 Rogers Locomotive Works, exhibit,  
 561.  
 Rome, ancient fairs of, 6.  
 Root, J. W., bureau of construc-  
 tion, 64.  
 Rose Garnet, 498-9, 508.  
 Rugs, 218, 220, 379.  
 Russell, Gov., dedication parade, 87.  
 Russell, J. & W., prize for short-  
 horns, 620.  
 Russell Company, leaching pro-  
 cesses, 504.  
 Russia, fairs and expositions in, 20;  
 participation in naval review, 91-  
 4, 98; manufactures display, 209;  
 liberal arts, 248-50; 255; woman's  
 department, 276-7; machinery,  
 337-8; agriculture, 372-3, 383;  
 wines and fruits, 438-9; forest  
 products, 462; mining, 496; fish-  
 cries, 534-5; transportation, 575-  
 98; fine arts, 754-60; horses, 610,  
 628.  
 Rust, H. N., archæological collec-  
 tion, 635.  
 Ryan, Archbishop, address on edu-  
 cational day, 968.  
 Ryan, Mrs. R., Tex. board, 800.

## S

Saddlery, exhibit of, 216, 580.  
 Safford, Mrs. P., at 4th of July cele-  
 bration, 968.  
 St Bartholomew, fair of, 8.  
 St Clair, J. W., council of adminis-  
 tration, 46.  
 St Denis, fairs at, 7-8.  
 St Giles' Fair, description of, 8.  
 St Louis parlor, 794.  
 St Louis Bridge, model of, 354.  
 St Peter's, model etc. of, 870-1.  
 St Petersburg, expositions at, 20.  
 Salisbury, Duchess of, member of  
 English committee, 72.  
 Samoan Village, 849-51.  
 Samuels, J. M., chief of Horticult-  
 ural department etc., 447, 800, 954.  
 San Bernardino County, exhibits at  
 Midwinter Fair, 985.  
 San Diego County, fisheries display,  
 523-4; exhibits in Cal. building,  
 822; at Midwinter Fair, 986.  
 San Francisco, exhibits in Cal. build-  
 ing, 822-4; in Midwinter Fair  
 975-92.  
 San Joaquin County, exhibits at Mid-  
 winter Fair, 986.  
 San Mateo County, exhibits at Mid-  
 winter Fair, 986.  
 Sander, C. P., at odd-fellows' cele-  
 bration, 969.

Santa Barbara County, exhibits in  
 Cal. building, 821-2; at Midwin-  
 ter Fair, 986, 992.  
 Santa Clara County, exhibit in Cal.  
 building, 822; at Midwinter Fair,  
 986.  
 Sargent, F., department engineer,  
 65.  
 Sartain, Emily, decorator of Pa.  
 building, 774.  
 Saws and Sawing Machines, 185,  
 327, 329, 338.  
 Saw-mills, models of, 329, 339.  
 Scenic Railway, 990.  
 Scenic Theatre, 840.  
 Schenck, M. V., relief map etc., 591.  
 Schenectady Locomotive Works, 555,  
 561.  
 Schichau, F., engine etc. 565.  
 Schmidt, C. B., manager, German  
 village, 863.  
 Schuckert & Co., search-lights, 414.  
 Schurtz, C., German day, 890.  
 Schwab, C. H., council of adminis-  
 tration etc., 46, 771.  
 Scientific Instruments, 243, 252-3.  
 Scientific Congresses, 746-7.  
 Scotland, see Great Britain.  
 Scott, I. M., Cal. commissioner, 969.  
 Scribner Sons, exhibit of, 253-4.  
 Sculpture, see Statuary.  
 Search-lights, 60, 401-2, 990.  
 Seeberger, A. F., treasurer, 832.  
 Seeds, exhibits of, 382, 445.  
 Self-winding Clock Company, 155-6.  
 Seneca Falls, fire engines, 316.  
 Sewing Machines, 120, 323.  
 Shainwald, H., Midwinter Fair, 977.  
 Shanks, Lord-mayor J., visit etc. of,  
 883, 896, 919, 971.  
 Sheep, 613-14, 621-3.  
 Shinn, J. H., educational exhibit,  
 796.  
 Shoe and Leather Exhibit, 225-6.  
 Shortbridge, Gov., N. D. day, 833.  
 Short-horns, 395-6.  
 Siam, manufactures, 219-20; wom-  
 an's department, 280; agriculture,  
 382; forest products etc., 464.  
 Siberia, fairs in, 20.  
 Siemens & Halske, electrical ex-  
 hibits etc. 414, 565-7.  
 Silks and Silken Fabrics, U. S. ex-  
 hibits etc., 158-9, 318-21, 349, 354,  
 357; British, 183; French, 193-4;  
 German, 201; Russian, 209; Span-  
 ish, 215; Bulgarian, 219; Korean,  
 219; Siamese, 220; Chinese, 220-1,  
 Japanese, 223, 279; Grecian, 373;  
 Brazilian, 376.  
 Silver and Silver Ores, 474-88,  
 491-8.  
 Silver Ware, 147-53, 182, 186-91,  
 197, 205, 209, 213, 230.  
 Sioux City Corn Palace, 277-8.  
 Skiff, F. J. V., chief of Mining  
 department, 474.  
 Skillings, W. P., architect, Wash.  
 building, 826.  
 Slauson, E. J., director of Midwin-  
 ter Fair, 977.  
 Smalley, B. B., Vt. day, 785.  
 Smith, A. L., president, Wis. board,  
 812.  
 Smith, E. E., Midwinter Fair, 983.  
 Smith, Gov., N. H. dedication,  
 786.  
 Smith, W. A., chief of Transporta-  
 tion department, 546.  
 Smith & Wesson, firearms, 167.  
 Smithsonian Institution, exhibits,  
 107-11, 271-2.  
 Snowdon, Gen., dedication, 87.  
 Snow Ploughs, specimens of, 570.  
 Soap, exhibits of, 168, 388-9.  
 Social Purity Congress, 926.  
 Sousa's Band, 967.  
 South Carolina, mining exhibit, 478.  
 South Dakota, agricultural exhibits,  
 356; mining, 477, 503; state build-  
 ing and exhibits, 814.  
 Southern California, exhibits at  
 Midwinter Fair, 985-6.  
 Southern Lumber Manufacturers'  
 Association, exhibit, 452.  
 Souvenir Coins, 47, 51.

Spain, fairs and expositions in, 22;  
 participation in naval review, 91-  
 3, 98; manufactures exhibits, 215;  
 woman's department, 278, 287;  
 machinery, 338; agriculture, 375;  
 wines, 435, 439; forest products,  
 463; minerals, 497; marine, 599;  
 fine arts, 694, 715-17; government  
 building and contents, 910-12.  
 Spalding, Bishop, Catholic educa-  
 tional exhibit, 238, 968.  
 Spinning Machines, 120.  
 Sponges, 535-6, 539.  
 Standard Oil Company, 506-7.  
 Stanford, L., exhibit of wines, 437.  
 Stanton, J. A., Midwinter Fair, 983.  
 State Department, 102-3, 134.  
 Statuary and Sculpture (see also  
 Fine Arts), administration depart-  
 ment, 132-3; manufactures, 137-  
 8, 146, 190, 194-8, 207, 209, 213-  
 14, 222, 238; woman's, 260-4, 273-  
 4, 288, 296; machinery, 307;  
 agriculture, 341-3; electricity, 403-  
 4; horticulture, 430; mining, 486;  
 transportation, 545; anthropology,  
 633, 636.  
 Steinert, L., collection of musical  
 instruments, 231-2.  
 Stericker Bros., premiums, 617.  
 Stevenson, Vice-president, visit etc.  
 of, 783, 968.  
 Stevenson & Howell, exhibits, 184.  
 Stokes Manufacturing Company,  
 bicycles etc., 581-2.  
 Stollwerck Bros., chocolate pavilion,  
 371-2.  
 Stone, Gov., speech, Mo. day, 795.  
 Stonebraker, J. M., prize, 623.  
 "Stonebridge Lion," locomotive, 551.  
 Stoves, exhibits of, 164-5, 200.  
 Strong, Mrs., pampas palace, 833.  
 Studebaker Bros., vehicles, 572.  
 Stumm Pavilion, 489.  
 Stump, I. C., vice-president, Mid-  
 winter Fair, 977.  
 Sturges, Mrs., gift to Columbian  
 museum, 966.  
 Sugar and Sugar-cane, 346, 351-6,  
 360, 367, 369, 375-6, 816.  
 Sullivan, L. H., architect of Trans-  
 portation building, 65.  
 Sunday Rest Congress, 953.  
 Swain, E. R., Midwinter Fair, 984.  
 Sweden, exhibits in woman's de-  
 partment, 280, 287; machinery,  
 338; agriculture, 375; fine arts,  
 694, 749-51; government building  
 and contents, 903-8; Swedish day,  
 908.  
 Sweet, C. A., premium, 621.  
 Swift & Co., food products etc. 382,  
 624.  
 Swine, exhibits etc. of, 623.  
 Switch Boards, 413.  
 Switzerland, exhibits of manufact-  
 ures, 214; machinery, 339; fine  
 arts, 764, 853-4.  
 Sydney, expositions at, 27-8; views  
 of, 185, 246; fisheries exhibit, 532-  
 4; transportation, 565; fine arts,  
 728-9, 900.  
 Sylhet Tea Gardens, exhibit, 364.

## T

Tacoma, photographs of, 827.  
 Taft, L., statuary by, 296, 430.  
 Taft & Co., prize awarded to,  
 623.  
 Tapestries, 187, 215, 223, 275-9;  
 286, 379.  
 Tasse, Senator, Canadian commis-  
 sioner etc., 898, 900.  
 Taussig, Capt., commander of the  
 "Illinois," 135.  
 Taxidermy, display of, 211, 365, 367,  
 378, 651-2, 813-14, 817-19, 827,  
 829-30, 914.  
 Tea, 368, 376-7, 388, 903.  
 Telautograph, exhibit of, 419.  
 Telegraph Systems and Apparatus,  
 120, 414-16, 423-4.  
 Telephone Systems and Apparatus,  
 120, 411-15, 423.  
 Tellery & Co., art work, 901-2.  
 Temperance Congresses, 926 g.



- Tennessee, mining exhibits, 478; horses, 624.
- Tesla, N., electric motors etc. 409, 425.
- Texas, horticultural display, 433, 446; state building and exhibits, 796-7; Tex. day, 797.
- Thacher, J. B., chairman of committee on awards, 965, 974.
- Thacher, Mrs. J. B., collection of, 287.
- Thames Iron-works and Ship building Company, models, 593.
- Thatcher, S. O., Kan. day, 833.
- Thomas, T., musical director, 70, 84, 967.
- Thompson, E. H., reproduction of Yucatan ruins, 636.
- Thornton, C. S., odd-fellows' celebration, 969.
- Thorpe, J., superintendent of floricultural bureau, 447.
- Thorwaldsen Relics, 213.
- Tickets, Exposition, 973-4.
- Tiffany & Co., pavilion and exhibits, 145-50.
- Tin and Tin Ores, 477, 486, 493, 503.
- Tobacco and Cigars, 346, 351-5, 364-8, 372, 375-7, 389-90.
- Tobin, Mrs., Tex. board etc., 796-7.
- Tomlins, W. L., director of choral department etc., 70, 967.
- Tonkin Building, 918.
- Toso, F., wood carvings etc. 215.
- Traffic Department, 78-9.
- Travelling Cranes, 314.
- Transportation Department, building and decorations, 59-60, 544-6; scope and arrangement, 543-7; U. S. exhibits, 547-61, 571-3, 581-93, 599-607; British, 561-4, 573, 577-9, 593-5; Canadian, 564-5, 573, 596; Australian, 565; German, 565-7, 575, 596-7; French, 567-8, 574-5, 597-8; Austrian, 568; Mexican, 568-9; Russian, 575; Brazilian, 577; Cingalese, 579; Japanese, 580; Dutch, 598; Cape Colony, 598; Spanish, 599.
- Transportation Day, celebration, 604-5.
- Treasury Department, exhibits, 111-13, 302.
- Trenton, manufactures exhibits, 167; machinery, 316.
- Trevithick Engines, reproduction of, 551.
- Tricycles, display of, 578, 581.
- Trinidad, agricultural exhibits, etc. 375; forest products, 464; live-stock, 627.
- Trocadero collection, 696.
- Troyes, ancient fairs at, 12.
- Tucker, B. D., ode, Va. day, 790.
- Tucker, H., chief of admissions department, 973.
- Turin, exposition at, 20-22.
- Turkey, fairs in, 20; government building and contents etc., 909-10.
- Turkish Compassion Fund, 277.
- Turkish Village, 855.
- Turner, Ida L., Tex. day, 797.
- Turners Union, 627, 970.
- Type-foundries, apparatus, 325.
- Type-setting Machines, 325.
- Type-writing Machines, 120.
- Tyrol, exhibits in transportation department, 575.
- U
- Underwood, J. C., odd-fellows' celebration, 969.
- Uniforms, government display, 106; Brazilian, 216; merchant tailors', 227.
- Union Iron-works, exhibit, 588.
- United Alkali Company, 184.
- United States, fairs and expositions, 8, 23-8; participation in foreign expositions, 10-11, 16-17; naval review, 91-4, 98; government ex-
- United States—Continued, hibits, 99-129; manufactures, 142-77; liberal arts, 231-41; woman's department, 262-74, 277-8, 283-303; machinery etc., 308-28; agriculture, 344-62, 382-97; electricity, 406-13, 417-25; horticulture, 430-50; forestry, 450-60, 464-5; mining and metallurgy, 468-88, 500-8; fisheries and pisciculture, 512-24, 537-42; transportation, 547-61, 571-3, 581-93, 599-607; live-stock, 609-28; anthropology and ethnology, 629-35, 639-53, 662-3; fine arts, 671-90, 764; state buildings and exhibits, 765-833; Midway plaisance, 835-6, 840-3, 868-70; 881-3; congresses; 921-55; Midwinter exposition, 975-92.
- United States Potters' Association, exhibit, 169.
- Universities, exhibits etc. of, U. S., 34-5, 235-7, 256, 817-19, 991; German, 241.
- Uruguay, agricultural exhibits, 377.
- Utah, agricultural exhibits etc. 359-60; forest products, 460; mining, 485; metallurgical, 504; territorial building and exhibits, 831-2; Ut. day, 833.
- V
- Vaill, J. H., manager, Conn. exhibit, 779.
- Van Brunt, H., architect of Electricity building, 65, 403.
- Vanderbilt, C., visit etc., of, 971.
- Van Meter, Miss A. H., services to woman's department, 264.
- Van Natta, W. S., prize for Herefords, 620.
- Van Volson Bros., premiums, 617.
- Varnishes, 170-1, 184.
- Vases, British exhibits, 181-2; Hindostan, 186; French, 188, 191; Bohemian, 203; Belgian, 207; Russian, 209; Danish, 213; Chinese, 221; Japanese, 222-3, 763-4.
- Vatican Exhibit, 662.
- Vaughan, J. C., exhibit of seeds, 445.
- Vegetables, 348-61, 369, 445.
- Vehicles, 571-81.
- Velasquez, Señor, La Rabida monastery restored by, 654.
- Venetian Glass Works, exhibit, 841.
- Venezuela, fine arts, 718, 915-17; government building and contents, 915-17; inaugural day, 919-20.
- Ventura County, exhibits, Cal. building, 822; Midwinter Fair, 985.
- Vera Cruz, fairs at, 22.
- Veragua, Duke of, visit 94.
- Vermont, mining exhibits, 472; live-stock, 621, 628; state building and contents, 783; Vt. day, 785.
- Vessels, Columbian caravels, 582-3; Viking ship, 583-5; U. S. exhibits, 585-93; British, 593-5; Canadian, 596; German, 596-7; French, 597-8; Russian, 598; Japanese, 599; Spanish, 599.
- Victoria House, 892-4.
- "Victoria," iron-clad, model, 593-4.
- Vienna, exposition at, 18-19; manufactures exhibits, 205.
- Vienna Prater, at Midwinter Fair, 990.
- "Viking Ship," voyage and description of, 583-5.
- Violins, exhibits of, 231-2.
- Virchow, R., pathological exhibit etc. 243, 863.
- Virginia, agricultural exhibits, 354; wines, 438; forest products, 459; mining etc., 478; state building and exhibits, 787-90; Va. day, 790.
- Von Moltke, mementos of, 888.
- W
- Wagner, Mrs. M. M., 4th of July celebration, 968.
- Waifs' Saving Congress, 955.
- Wait, Mrs. F. E., Cal. commissioner etc., 263.
- Wales, see Great Britain.
- Walker, F. A., Mass. day, 783.
- Wall Papers, 163-4, 216.
- Walnuts, 445-6.
- Waltham Watch Company, 153-5.
- War Department, U. S. exhibits, 103-7, 134; Russian, 248.
- Ward Natural Science Establishment, 469-71, 506, 651.
- Warren Chemical and Manufacturing Company, exhibit, 508.
- Washburne, Mayor, dedication ceremonies, 89.
- Washington City, fair in, 23.
- Washington Relics, 102, 111, 891.
- Washington State, agricultural exhibits, 359; fruits, 442; forest products, 452-3; mining, 482; fisheries etc. 524; state building and exhibits, 826-7.
- Watches, historic collection and exhibits of, 153-6, 182, 197, 214.
- Waterbury Watch Company, pavilion and exhibits, 155.
- Watterson, H., dedicatory oration, 89.
- Waukesha Hygeia Company, exhibit etc. 316, 397.
- Wax, exhibits of, 388.
- Weapons, collections of, 104-5, 121-2, 217.
- Weather Bureau, system and apparatus, 129.
- Webster, Sir R. E., visit etc. of, 918-19.
- Welles, Lieut. R., ethnological collection, 637.
- Wellington Hotel Company, concession etc., 974.
- Wells, J. M., Id. board, 828.
- Wells, Fargo & Co., historic collection, 824.
- Wendt, C., mining exhibit, 503.
- Wermuth, A., German commissioner etc., 888-90.
- Wertz, Gov., speech, N. J. day, 778.
- West, Gov. C., speech, Ut. day etc., 833, 971.
- West Virginia, agricultural exhibits, 354; forest products, 452-3; mining, 477; state building and exhibits, 790-1; celebration, 791.
- Western Electric Company, exhibits, 409-11.
- Western Railway, exhibit, 568.
- Western Union Telegraph Company, exhibits etc., 423-4.
- Western Wheel Works, bicycles etc., 581.
- Westinghouse Air Brake Company, exhibit, 570.
- Westinghouse Electric Company, exhibits, 312, 407-8; Exposition plant, 339.
- Weston, I. M., president, Mich. board etc., 833.
- Westwood & Winby, locomotive, 564.
- Wheat, see Cereals.
- Wheeler, Mrs. C., decorations by etc., 261, 289-90.
- Wheeler, Dora W., decorative paintings, 262.
- Whiskey, Brandy etc. see Liquors, alcoholic.
- White Horse Inn, 918-19.
- White House, exhibits from the, 102.
- White, P., Lady Aberdeen's village, 837.
- White, Mrs. P., Lady Aberdeen's village, 837, 919.
- White Star Steamship Line, pavilion and exhibits, 604.
- Whitehouse, F. M., Exposition architect, 65.
- Wild East Show, see Bedouin Camp.
- Wildman, R., Johore bungalow, 851.
- Wilkinson, Miss, dedication ode, 265.
- Williams, A., R. I. day, 782.
- Williamson, Mrs. B., decorations, 264.
- Willits, E., collection of, 125.
- Windmills, display of, 397.
- Windsor Castle, model of, 184.
- Wines, Bulgarian, 219; Cape Colony, 368; Spanish, 375; Brazilian, 376; Argentinian, 376; German, 434-5; Spanish, 435, 439; French, 435, 439; Californian, 435-8; Eastern, 438-9; Australian, 438; Hungarian, 438; Russian, 438; Japanese, 439; Italian, 439; Grecian, 439; Portuguese, 439.
- Winnabago Indian village, 881.
- Wire Goods, exhibits of, 167.
- Wisconsin, agricultural exhibits, 348, 388, 390, 394; fruits, 441-2; forest products etc., 452-3; mining, 475; pisciculture, 537-9; live-stock, 623; archaeology, 635; state building and exhibits, 811-12.
- Wisconsin Historical Society, ethnological collection etc., 640, 812.
- Woman's Christian Temperance Union, exhibit etc. of, 284.
- Woman's Department, building and decorations, 60, 257-65; scope and purposes, 257, 266-9; U. S. exhibits, 262-74, 277-8, 283-303; dedication, 265-6; congressional action, 267; French exhibits, 274, 279, 287; Danish, 274; British, 275-6, 287-8; Russian, 276-7; Spanish, 278, 287; Italian, 278-9, 303; Japanese, 279; Siamese, 280; Swedish, 280, 287; Norwegian, 280; Cape Colony, 280; Mexican, 280-2; Cingalese, 282; Brazilian, 282; Belgian, 282; Austrian, 282; German, 282-3; children's home, 291-300.
- Woman's Silk Culture Association, exhibit, 349.
- Wood, Sir H. T., secretary of British commission etc., 894-5, 919.
- Wood-carvings, 211, 214-15, 220-3, 263, 764, 902.
- Wood-working Machinery, 326-7, 329-30, 338.
- Wooded Island, 55-6, 448-9.
- Wooden Ware, exhibits of, 456.
- Woodruff, W., Ut. day, 833.
- Woodside, J. W., Pa. day, 777.
- Wool, exhibits etc. of, 366-8, 375-7, 388.
- Woolen Fabrics, U. S. exhibits etc. 159-61; British, 183; French, 193-4; German, 201; Russian, 209.
- Worcester, Mass., cutlery, 165; looms etc. 320-2.
- Worcester Royal Porcelain Company, exhibits, 181.
- World's Columbian Exposition, corporation, functions and regulations, 69-70.
- World's Fair Steamship Company, traffic etc., 603.
- Wright, C., pomological bureau, 447.
- Wyoming, agricultural exhibits, 360; mining, 488.
- Y
- Yale University, exhibits of, 237.
- Yeaman, P., Mo. day, 795.
- Yerkes Telescope, 252-3, 255.
- Young Woman's Christian Association, exhibits etc., 284.
- Yucatan Ruins, reproduction of, 636, 662.
- Z
- Zarenba, C., suggestions for exposition, 36.
- Zinc, 475-8, 485, 492.
- Zithers, exhibits of, 231.
- Zoöpraxiscopic Hall, 863.















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